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"MARRIAGE A LA MODE."

AT HAMMERSMITH.

Dryden's Comedy, revived by Sir Nigel Playfair, at the Lyric Theatre, Hammersmith, on Thursday, October 9.

Polydamas ..... Herbert Waring
Leonidas ..... Glen Byam Shaw
Argaleon ..... Richard Caldicot
Hermogenes ..... Scott Russell
Rhodophil ..... Anthony Ireland
Palamede ..... George Hayes
Palmyra ..... Angela Baddeley
Amalthea ..... Iris Baker
Doralice ..... Adèle Dixon
Melantha ..... Athene Seyler
Philotis ..... Kathleen Boutall
Beliza ..... Vera Robson
Artemis ..... Mary Mayfren
A Maid ..... Cicely Paget-Bowman
A Singer ..... Gwen Knight
Dancers ... Frederick Ashton, Alicia Markova, Marie Nielson, Anna Brunton, Headley Briggs, Walter Gore
Producer ... Nigel Playfair

After seeing the performance at the Lyric, Hammersmith, on Thursday last, I agree with Allardyce Nicoll, who in his comprehensive *History of the Restoration Drama* (Cambridge Press) says that "'Marriage à la Mode' has serious portions which do not seem to merit the slightly qualified condemnation given to them by Sir Walter Scott, Professor Saintsbury and the Editors of the *Biographia Dramatica*." I turned up Professor Saintsbury's excellent essay on Dryden in the English Men of Letters series and found this uncompromising statement: "It is a thousand pities that the play is written in the language of the time, which makes it impossible to revive and difficult to read without disgust." To mention that the essay was written nearly fifty years ago indicates the difference in the outlook of to-day. Sir Nigel Playfair's production will certainly "disgust" no one and will please most; Mr. Clifford Bax's revision of the text has scarcely interfered with the comic portions being chiefly directed to a compression of the play. Certain expressions, however, have been "repressed" (to use Sir Nigel's own felicity); perhaps that is why I remembered that the Phœnix performance ten years ago was a naughtier and gayer affair!

There can be no denial of the fact that the subsidiary plot of "Marriage à la Mode" is considerably less interesting than the story of the four guilty lovers. But to say that King Polydamas, Leonidas and Palmyra have stepped somewhat clumsily out of "The Winter's Tale" is not to overlook the exquisite beauty of the love scene written in the most graceful of rhymed couplets at the end of the first act. Miss Angela Baddeley and Mr. Glen Byam Shaw accepted their opportunities and spoke the lines with such simple charm that the audience sat enchanted. For the rest of the evening they were little more than puppets in a rather absurd idyll. It is Melantha, the affected lady, played on such gloriously extravagant lines by Miss Athene Seyler, Doralice, so sharply scintillating in the person of Miss Adèle Dixon, and —to a lesser extent—Palamede and and Rhodophil, each in love with the other's lady, who provide the fun. They step out of that Restoration fairyland described by Lamb and are perfectly placed in their setting.

Sir Nigel's production is witty as well as decorative. All the action takes place in a single formalised set and ingenious and riotous use is made of the stairs on either side of the stage. Miss Seyler, skirts in hands, dashes excitedly up and down the steps and some of the more formal entrances are made from above the inset stage, which serves alike for grotto and palace. Little attempt has been made to mingle the two plots—Dryden hardly troubled to do so himself—and the entanglements of the high-spirited lovers are sandwiched between the ridiculous heroics indulged in by the pompous king, who was portentously represented by Mr. Herbert Waring.

Not the least important part of the decoration was Mr. Alfred Reynold's music and the songs, especially Miss Dixon's opening verses, were charmingly rendered. Mr. George Hayes made a handsome eighteenth century gallant of Palamede and Mr. Anthony Ireland gave a sardonic touch (which was perhaps a trifle too modern) to Rhodophil. The masque was delightfully presented with Miss Alice Markova and Mr. Frederick Ashton as the chief dancers, and among the actors there were admirable performances from Mr. Richard Caldicot, Mr. Scott Russell, Miss Iris Baker, Miss Kathleen Boutall, Miss Vera Robson and Miss Mary Mayfren.

G.W.B.

C. B. Cochran's Activities.

Charles B. Cochran announces that Miss Maisie Gay, of "Cochran's 1930 Revue," and Miss Ivy St. Helier, of "Bitter-Sweet," at the London Pavilion and His Majesty's Theatre respectively, who have been absent from the casts during the past few days through illness, have now returned to work. The "1930 Revue," by the way, will be withdrawn on October 25th. This will have meant a run of 245 performances with all the original artists still in the cast.

An "Ever Green" Engagement.

Henry C. Martineau, who has been Mr. Cochran's confidential representative for the past two years and who is now business manager of the "Ever Green" company, which opened in Glasgow on Monday, has announced his engagement to Miss Constance Watney, daughter of Mrs. Watney, of Lime Churchgrove, Hampton Wick. Martineau is an old Etonian and while at Cambridge was President of the Footlights for two years.

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"THE WILD DUCK."

REVIVAL AT THE EVERYMAN.

Ibsen's play, revived by the Everyman Theatre Guild on Thursday, October 9th, 1930.

Old Ekdal ..... Hugh E. Wright
Mrs. Sorby ..... Barbara Everest
Councillor Flor ..... Clarence Bigge
Councillor Balle ..... Charles Lander
Councillor Kaspersen ... Richard Coke
Werle ..... Herbert Lomas
Gregers Werle ..... George Skillan
Hialmar Ekdal ..... Milton Rosmer
Gina ..... Sybil Arundale
Hedvig ..... Eileen Kelsey
Relling ..... Malcolm Morley
Molvik ..... Charles Staite
Producer ..... Malcolm Morley

Whatever problems it may present to the careful student of Ibsen—in this play the dramatist seems to reverse the lessons of most of his other works, and shows us the terrible results of a moral reformer's meddling—and however much it may confuse us with its obscure symbolism, its poultry yard in a garret, and its references to "the depths of the sea," there can be no doubt that "The Wild Duck" is one of the clearest and most ingenious expositions of characters and motives which the theatre offers us.

It is an old saying that Ibsen's plays are nearly over before the curtain rises on the first act. "The Wild Duck" is certainly no exception to the general rule. What a lot has happened before. And with what master-strokes is it all brought back to us and the train of preceding events carried forward to the final tragedy. In the whole play there can hardly be a sentence which, if it were omitted, would not leave some vital fact unexplained, or spoil a dramatic effect dependent on it later in the evening.

How seemingly inconsequent is the short opening scene in the play. We are in Hakon Werle's study, while from the next comes the sound of revellers at an evening party. Then poor old Ekdal blunders in and is told by a servant that he has no business there. A very small beginning, from which the playwright, with a hundred illuminating touches, gradually unrolls his wonderful human pattern.

He leaves nothing important unsaid about any of the characters in his scheme. All his people are seen in the round; in no sense are they mechanical devices for the speeding forward of the action. Each one is in the play as a complete human being. And how absorbingly interesting they all are. There has been no straining to make any of them theatrically effective—as the term was understood by Sardou, say—yet these provincial Norwegians of the mid-'eighties exist to-day as some of the most alive and genuinely dramatic characters on the stage, and as proofs that human nature, in spite of differences of environment and of time, remains essentially the same.

Some of the people in the play loom, naturally, more importantly than others, but on none of them has Ibsen skimped his attention. We see the disgraced theological student Molvik for a few moments only, and he speaks but four or five sentences. Yet he takes his place in the picture as a fully-created character. Even the chorus of fatuous councillors in the first act, though they might so easily have been caricatures or pegs for jokes, are creatures of flesh and blood.

A great deal of the effect of this play depends on the way in which it is produced. The dramatist's perfect architecture can so easily be spoilt by clumsiness either in the spoken word or in the grouping of the characters on the stage. In the present instance the producer, Mr. Malcolm Morley, deserves the highest praise for the way his work has been done. The play was particularly effective from the visual standpoint; nothing could have been more eloquent of meaning than the silent scene in the first act where the presence of old Ekdal has to spread embarrassment among Werle's guests, nor more poignantly expressive than the grouping in the final tragedy.

There was a certain incongruity of styles in the acting. Some of the players exaggerated a trifle too much so that others, in comparison, seemed to be under-playing. This was particularly evident with the Hialmar of Mr. Milton Rosmer, whose flamboyance of manner—just a little bit overdone—contrasted strangely with the very restrained, and very moving playing of Gina by Miss Sybil Arundale. Mr. Hugh E. Wright gave us old Ekdal with all his pathetic absurdity, but never made us feel we wanted to laugh at him; a most laudable performance. Mr. George Skillan's Gregers was inclined to be somewhat theatrical, and Mr. Herbert Lomas, as old Werle, missed altogether the character's deeply-rooted melancholy. Miss Eileen Kelsey acted with fine intelligence as Hedvig, but at present her technical resources as an actress are not very considerable. These, however, will come later; there should be a future for this young actress, who undoubtedly possesses great qualities of mind. Miss Barbara Everest brought warmth, colour and gay spirits to the part of Mrs. Sorby; Mr. Charles Staite gave significance to the tiny part of Molvik; and Mr. Malcolm Morley, as Relling, presented exactly the right mixture of uncouthness, kindliness and common sense.

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WANTED, Semi-Pro. Drummer and Alto Sax, doubling; present work and good prospects. Keen and ambitious, willing to rehearse; no outlay, exs. paid. Box 831, The Era.

WANTED, proficient, young Musicians for new Symphony Orchestra. Write age and experience. L.P.O., 110, Station-road, Harrow.

WANTED, hot-style Musicians for small Dance Band, evenings, Golders Green district. State age. Box 843, "The Era."

WANTED immediately, first-class Dance Band, Liverpool district, comprising piano, drums, sousa, tenor first and second, alto sax, trumpet, trombone, and fiddle; good vocalist and showman; lead must have personality; 28 hours. £50 contract if suitable. State experience; photo returned. Box 842, "The Era."

WANTED KNOWN, SPLENDID OPPORTUNITY for ambitious young musicians in Military Band, Orchestra and Dance Band of famous Highland Regiment, short period East, then return home with Regiment. CORNET, Clarinet, Flute, Oboe, Violin and 'Cello. Also vacancies for two bright boys with knowledge of music. Plenty of sport and lucrative engagements. Box 155, "The Era."

WANTED, Bandsmen, all instruments considered. Write to Mr. P. Ryan, A.R.C.M., Bandmaster, South Lancashire Regiment, Catterick, Yorks.

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WANTED, Instrumentalist, double-handed (not piano); vocal, capable light comedy numbers; smart, join act. Letter. Beatty, 16, Flanders Mansions, Bedford Park, W.4.

WANTED Known, extensive Orchestra Music Lending Library, for cinemas and cafe; low weekly terms. Spearing, 6, Cumberland-mansions, West End-lane, West Hampstead, N.W.6. 'Phone: Hampstead 4597.

WANTED Known, Abbott's Lending Library, cheapest in London; 12 full orchestras, 1/- p.w. 47, Uxbridge-rd., Shepherd's Bush, W. Riverside 2578.

WANTED Known, the Norris Music Lending Library. Hotel or cinema. Low weekly terms. 57, Osborne-road, Brighton.

WANTED Known, Professional Instruction. Piano-Accordion (solos arranged, orchestrated). G. A. Jaques, I.S.M., 62, Knox-road, Forest Gate, E.7.

MUSICIANS' WANTS.

WANTED, Engt. by M.D. Piano, Violin, Arranger; var., cafe, pics.; library; tour or res.; ex. refs. 24, Bury New-road, Bolton.

WANTED, Engt. by smart Conductor, baton only; could combine playing Tenor Saxophone in Stage Band. Box 840, "The Era."

WANTED, Engt. by Violin-Viola, dblg. Bassoon; cinema, variety, muncipal. 29 Park View-road, Tottenham, N.17.

WANTED, Engts. Violin dblg. E flat Sax and Piano, expd. cinema, cafe and dance. Shepherd's Bush 3244, 211, The Grove, W.6.

WANTED, Engt., Violinist dblg. Alto Sax and Piano; exp. cinema, hotel, dance. Morton, 29, Ormiston-road, W.12.

WANTED Known, Lady Violinist disengd., expd. strong player; P.C.T. and best orchestras; excellent references. 74, Bridgford-rd., Nottingham.

WANTED, Engt. by exp. Violinist, first-class ability, brilliant soloist. Harvey, 149, Green-lanes, N.16.

WANTED, Engt., Violinist; exp. cin., var., cafe; ex. refs.; out through talkies; audition or trial. 77, Marion-street, Cardiff.

WANTED, Engagement as Violinist; thoroughly experienced all lines; disengaged owing to talkies. John D. Wood, 3, Acre-street, Stroud, Glos.

WANTED, ENGT. BY BRILLIANT MODERN STYLE VIOLINIST; ANY OFFERS. 21, ST. JOHN'S-ROAD, LONDON, N.19.

WANTED, Joint Engt. by bril. Violinist (soloist) and Pianiste, other instrument if required; cin., cafe; lib. 5,000. Mod. salary. M.D., 200, Gulson-road, Coventry.

WANTED, Engt. exp. Violinist Leader, up-to-date library; theatre, hotel loounge, cine-var., gigs. Would reh. Mod. terms. Box 838, "The Era."

WANTED, Engt. by young Lady Violiniste, exp. in jazz and straight; would dep. 31, St. James'-gdns., Wembley. 'Phone: 2632 Wembley.

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WANTED, Engagement by Leader Violiniste; exp. in any business. Miss Marie Gold, 156a, Finchley-rd., Hampstead, N.W.3.

WANTED KNOWN, Violin Leader doubling Saxophones and Clarinets, with library; any business. 35, Dorset-street, Baker-street, W.1; 'Phone Welbeck 2145.

WANTED, Engt. first-class Leader Violiniste, any pos., any bus.; ex. refs.; anywhere. Give a week's trial. Young, personality, tone. Dearlove, 979, Finchley-rd., Golders Green.

WANTED, ENGT. BY TIP-TOP LEADER & SOLO VIOLINIST, EXP. HOTEL, DANCE & CIN.; YOUNG, SMART & REFINED; POWERFULL TONE & LARGE LIBRARY; WITH OR WITHOUT OWN BAND. HAS BROADCAST. AUDITION OR WEEK'S TRIAL WILLINGLY. 29, LARDEN-ROAD, ACTON, W.3.

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WANTED, Engt. as Violin Repetiteur or 2nd, anywhere; fine tone, good refs., expd. Write Mr. Violinist, 63, Moor-street, Burton-on-Trent, Staffs.

WANTED Known, 'Cellist dblg. E flat Alto Sax desires engagement, ex refs., at liberty Oct. 6th, any bus., anywhere. Mossman, Epworth Villa, Llandrindod Wells.

WANTED Known, exp. 'Cellist, open odd dates or deputising; M.U. terms. Shaw, Mitcham 3828.

WANTED, Engt. by Solo and Orch. 'Cellist, 14 yrs. exp.; excellent tone. Stride, The Brow, Bannerdoun-hill, Bath.

WANTED by 'Cello, dblg. T. Banjo; expd. g. opera, cin. var. 70, Algernon-rd., S.E.13. Lee Green 4864.

WANTED, Engt. by thor. exper. 'Celliste. 49, Shrubbery-rd., S.W.16. 'Phone: Streatham 4112.

WANTED Known, 'Cellist dblg. Saxes. Saw Solos and Vocal; terminating with revue Oct. 25th, invites offers. Young, smart appearance; any bus. Frank Foster, Theatre Royal, Bristol.

WANTED, Deputy Work by first-class 'Cellist dblg. T. Banjo; London or Southend-on-Sea dis. pref. "St. Leonards," Century-rd., Laindon, Essex.

WANTED, Engt. Solo and Orch. 'Cellist, dblg. T. Banjo, good on both. Firth, 8, Sheet-st., Windsor.

WANTED, Engt. expd. young 'Celliste (late Royal Pavilion, Ventnor, Villiers' Hotel, Douglas); good refs. 26, Margaret-st., Hull.

WANTED Known, Ellen F. Boden, 'Celliste, free for deputising; dblg. Banjo. 45, Blakenhall-road, Carshalton. 'Phone: Wallington 1696.

WANTED by young 'Cellist, engt. or deputising, theatre, cinema, cafe. 'Cellist, 18, Stockwell-grove, S.W.9.

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WANTED by Double Bass doubling Drums, engt. any bus.; expd. all lines. J., 6, Arthur-rd., London, N.7.

WANTED, Engt., Contra-Bass and Sousa, BB flat, late Hy. Wood's Band, Palace, Douglas, 1930; any bus., straight or jazz. At lib. Oct. 18th. H. Richardson, Tower Circus, Blackpool.

WANTED, Engt., Tip-top String Bass; any business; late Moss Empires and Gaumont Pictures. Basso, 45, Grange-rd., Stourbridge, Birmingham.

WANTED, Engt., Jerry Farmer, String Bass, first-class exp. concert and hotel; late principal Bass National Orchestra of Wales. 45, Grange-rd., Stourbridge, Birmingham.

WANTED, Engt. Sousaphone, dblg. Bass and Trombone; reasonable terms. 'Phone: 1501 Fulham. Gower, 153, Lillie-rd., Fulham.

WANTED Known, Souspahone at liberty, doubling Bass and Trombone. A. E. Snellgrove, 17, Kay-st., Blackpool.

WANTED Known, Solo Flute and Picc. dblg. Alto Sax (tymps, bells, glock if req.), capable dep. Cond., Vocalist; dis. through Talkies; 3 yrs. last sit. Kneller Hall. Any bus., anywhere. McGlone, 71, Tildarg-street, Belfast.

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WANTED, Engt. by Flute and Piccolo player, dblg. B flat Tenor Sax; dance or straight. Would join works band. 20, Fern-bank, Nelson, Lancs.

WANTED Known, Horn player desires position, symphony or other; highest refs. "Cor," 105, Belfott-street, Manchester, N.W.

WANTED, Engt. Clart. dblg. Alto Sax, exp. any bus.; young; go anywhere; last engt. 4 yrs. Wainwright, 5, Trinity-place, Hastings.

WANTED Known, at liberty for permanency or special weeks, Clarinet and Saxophone. Alfred H. Popple, 86 Sycamore-rd., Nottingham.

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WANTED Known, Alto Sax, etc., and Drummer, concluding season Westover, Bournemouth, both now vacant. 54, Millais-rd., Enfield, N.

WANTED, evening engts. or perm. by Tenor Sax, dblg. Clart., Alto, Sop. and Baritone. Kensdale, 'phone Streatham 0847.

WANTED, Engt. by brilliant Sax, Alto, Bar., Sop., Clar., Violin. Any offers. 54, Millais-rd., Enfield, N.

WANTED, Gigs, Alto or Tenor Saxes. Wane, 59, Hurley-rd., Lower Kennington-lane, S.E.11. 'Phone: Holborn 6900.

WANTED Known, E flat Alto Sax (vocalist), dblg. Clarinet, good tone and rhythm; also piano; reliable. Broughton, 184, Lansdowne-rd., London Fields, E.8.

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WANTED, Gigs, Tenor Sax, Alto Sax, dblg. Violin; young, smart. 'Phone any time: Tottenham 3683. 75, Somerset-rd., Edmonton, N.18.

WANTED, Engt. by E flat Alto Sax, Bar., Clar., Violin; just finished I.O.W. summer season. "Tattlebury," Coronation-rd., Winton, Bournemouth.

WANTED, Engts. by first-class Alto Sax, dblg. Clar.; own car. 38, Norfolk-ave., N.13. 'Phone: Palmers Green 4430.

WANTED, Engt. by Saxophonist, Alto, Tenor, Sop., Clart., Piano; vacant Oct. 27th. Offers to Sax, Theatre Royal, Bristol.

WANTED, Engt. by first-class Sax, Alto, Tenor, Sop., Clarinet, Piano; late Birmingham Palais. Offer to Sax, 33, Uverdale-rd., Chelsea.

WANTED Known, young, exp. E flat Alto Sax wishes to join semi-pro. dance band. Lionel, 7, Kingston House, Camden-st., N.W.1. Tel. Welbeck 2012.

WANTED Known, Tenor Sax, dblg. Violin, desires engts.; semi-pro., willing rehearse. Box 836, "The Era."

WANTED, Gigs; young, exp., known; Alto, Tenor, Sop., Clar., Vocalist. Wilson, 190c, High-road, Streatham. 'Phone: Streatham 0576.

WANTED Known, Alto or Tenor Sax, Clar., vacant; vocalist. Sax, 48, Elmwood-rd., W.4. 'Phone: Chiswick 3124.

WANTED Known, Alto Sax, own library and car. Vacant Saturday night. George White. 'Phone Parl 1345. Go anywhere.

WANTED, by first-class Sax, Alto or Tenor Sop., Violin, Baritone, Gigs. 'Phone Sax, Brixton 6462.

WANTED Known, first-class Tenor Sax, Clar., professional, desires Sunday engagements, also Night Club engt., or any engt. starting not earlier than 10.30 p.m. Sundays free all day. Must be in town. Write Tenor Sax, 27, Netherford-rd., Larkhall-rise, S.W.4.

WANTED, Evening Engts., first-class Alto Sax, dblg. Violin, Sop, and Clart. Reg. Page (Clerkenwell 9051). See Musicians' Cards.

MUSICIANS' WANTS

WANTED Known, Trumpet dblg. Tenor Sax (semi-pro), free for gigs. Nicholson, 38, Hoe-st., E.17. Walthamstow 2466.

WANTED Known, Trumpet and Cornet open for engt.; straight or dance. 'Phone: National 2009. Wood, 18, Queen's-road, Walthamstow, E.17.

WANTED, Gigs by reliable Dance Trumpet, semi-pro., young. 248, Upland-rd., East Dulwich, S.E.22.

WANTED, Engts. Trumpet, double Violin; dances, dinners, solos. 28, Brooke-rd., E.17. 'Phone: Royal 7211.

WANTED, Engt. Solo Trumpet, first-class appearance; any bus. Trumpet, 222, Croxted-rd., S.E.24.

WANTED, Gigs by good Trumpet, good tone, modern style. Holmes, 23, Ravenscroft-rd., Beckenham.

WANTED, Engt. Trumpet dblg. Drums, expd., excellent refs.; week's trial with pleasure; £4 or near offer. Stuart Meeranit, St. Paul's-road, Clacton-on-Sea.

WANTED, Engt. by reliable Trombonist, expd. all lines. 234, Knutsford-rd., Warrington.

WANTED, by Trombone, engt. in good Dance Band. Smart, reliable. Well recommended. Address, Musician, 35, Haselrigge-rd., S.W.4.

WANTED, Post by Orchestral Organiste, Mustel, reed; long West End experience, reader, refs. 94, Fernlea-road, Balham, S.W.

WANTED Known, ORGANIST, SOLO. EXPERIENCED. SOUND EXPERT. Desires change. 6 years present position. Will combine sound control and organist. Interludes. Box 807, "The Era."

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WANTED Known, Organist, Solo and Orchestral, showman, young, smart, highest refs., at liberty. 22, City-road, Edgbaston, Birmingham.

WANTED, by Solo and Orchestral Organist, deputising or perm. engagement; London or suburbs only. 49, Birchington-rd., N.8. 'Phone Mountview 5376.

WANTED Known, Organiste, unit, expert fitter, wants reg. dep. or perm.; 20 yrs. cinema exp.; London only. McNeil, 28, Beadon-rd., Hammersmith.

WANTED, Engt. by Organist, solo or orchestral, any type. Hall, Box 834, "The Era."

WANTED, Engt. by Pianist-Organist (dblg. on Trumpet). A musician, used to stage, cinema, cafe hotel; young, energetic. Any offers? "Pianist," 16, Radcliffe-rd., Hitchin, Herts.

WANTED by Pianist, evening engts.; reliable; full library. 24, Moylan-rd., W.6. 'Phone: Fulham 5830.

WANTED Engt., young lady Pianiste; cinema, cafe, dance. Dulcie Raymonde, 41, St. Maur-road, Fulham, S.W.6.

WANTED, Engt. by Lady Pianiste, for dancing classes, etc. Memorise and improvise. Mrs. McGarrick, 47, Lavington-rd., Ealing, W.13. 'Phone: Ealing 4952.

WANTED, Engts., Dance Pianist; good rhythm; vocalist; full library; smart and reliable. Billy Lambeth, 54, Westlake-road, S.E.16. Temple Bar 3500.

WANTED Known, relief Pianiste, expd., good soloist, seeks engt.; would dep. Pianiste, 37, Canonbury-sq., N.1.

WANTED Known, smart expd. young Dance Pianist, own library, own car, modern style, wants gigs. Abbott, 10, Gillingham-rd., S.W.1. Franklin 6348.

WANTED Known, Dance Pianist at liberty to join first-class band; modern style, good rhythm; gigs. Al. Newport, 12, West-rd., Tottenham, N.17.

WANTED, Engt. through Talkies by Orch. Pianiste; pics., var., cafe; any and.; would dep. Queenie Blanche, 43, Ruby-road, E.17. 'Phone Walthamstow 1371.

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WANTED KNOWN, Pianist, orch. accomp., library, suitable lounge, evenings (except Sunday). Elliott, 50, Hanley-road, N.4.

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WANTED by brilliant Pianist Conductor (or baton), engt. in cinema, music hall or theatre; ex. refs., good lib. Offers: 8, Market-place, Evesham, Worcs.

WANTED Known, £10 reward offered by smart young Orch. Pianiste for engt. in cinema, dance band, or hotel (no dud); fine refs., lib.; audition. Box 839, "The Era."

WANTED Known, Pianiste and Panatrope, lady, expd. all lines. Low terms. Johnson, 17, Shaftesbury-road, March, Cambs.

WANTED Known, Pianiste, exp. orch. seeks engt.; lib., double Violine. 250, Amesbury-ave., Streatham Hill, S.W.2. 'Phone: Streatham 4271.

WANTED, Engts. Piano-Accordionist dblg. Banjo and Piano, straight or dance; good library. Vacant Xmas for coast. 'Phone: Shepherds Bush 3244 (before 11.30 a.m.). 268, Goldhawk-rd., W.12.

WANTED, Evening Engts., first-class expd. Pianist; soloist, accomp.; dance or straight; audition willingly. 90, Northumberland-pk., Tottenham, N.17.

WANTED, Engt., by first-class Dance Pianist; exp. all lines; audition willingly. Howarth, 18, Merrick-sq., London, S.E.1.

WANTED, ENGT., PIANIST, ARRANGER. HOT MODERN STYLE. JUST RETURNED HOTEL SUMMER SEASON. Offers: Jack Rourke, 51, Shakespeare-st., Liverpool.

WANTED, by Cinema Pianiste, experienced relief, etc., fit pictures, deputising; any district. Pianiste, 323, Church-road, Leyton, E.10.

WANTED, by well-known Orchestral and Solo Pianiste, permanent engt. Expert in dramatic, variety and picture work. Splendid references. Miss El

MUSICIANS' WANTS.

WANTED, Engt. Banjoist, Tenor and G, dblg. Tenor Sax and Guitar; any bus., anywhere. Willy, 18, Rosslyn-rd., Barking, Essex.

WANTED by young expd. Dance Banjoist, engts.; reader; free Saturday. Agnew, 7, Kingston House, Camden-st., N.W.1. 'Phone: Victoria 9965 Ext. 1.

WANTED by Banjo and Guitar, evening engts., odd or series; wide exp. Tom Pemberton, 18, Cornwall-rd., Paddington, W.11.

WANTED, Engt. by Tenor Banjo, dblg. Spanish Guitar; hot style. B. Bullard, 125, Plumstead Common-road, S.E.18.

WANTED, Evng. Engts. by young and exp. Banjoist, Tenor and G; holder of Dip.; mdn. rthme. style. Burrows, 90, Bandlesdown-road, Bellingham, S.E.6.

WANTED Known, Tom Sinnott, Ten. Banjo, Guitar and Violin, vacant; any distance. 12, Kenilworth-st., Bootle, Liverpool.

WANTED Known, Tenor Banjoist, dblg. Violin and Guitar, open for gigs or perm.; smart, young. 13, Chingford Mount-rd. 'Phone: Silverthorne 1928.

WANTED Known, Dance Drummer, Tymps, Bells, Glock., Leedy Xylo, ex. reader, straight or dance, desires engagements, London. Leslie M. Bouldstridge, 89, Kelvin-rd., N.5.

WANTED Known, T. H. Lewis, first-class Dance Drummer and Symphony open for engagements. Winter season. Now playing Blackpool season. 7 years' Palace Ballroom. 252, Lytham-rd., Blackpool.

WANTED, Gigs, anywhere, by Dance Drummer. Syd Ive, 32, Westbury-avenue, Wood Green, N.22. Archway 2535.

WANTED, Evening Engts. by exp. Dance Drummer; young, smart, vocalist; super kit. Archie Fry, 51, Victoria-rd., N.W.1. 'Phone: Gerrard 5431.

WANTED, by Drummer (Dance) Gigs or regular work. Young, smart. Small car. 68, Aldbourne-rd., Shepherd's Bush, W. 'Phone: Shepherd's Bush 2768.

WANTED, Engt. by Lady Drummer-Voc., Tymps, etc.; dance, straight, reader; smart kit. 19, Byeways, Surbiton Hill. 'Phone: Edenbridge 2364.

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NOTICE IS HEREBY GIVEN that **JAMES DENTON-THOMPSON**, of no fixed address, and carrying on business under the name of J. Denton-Thompson, intends to apply to the London County Council for registration under the above-named Act.
October 2nd, 1930.

NOTICE IS HEREBY GIVEN that **ALFRED CHARLES UNWIN**, residing at 8, Trafalgar-road, Wallasey, and carrying on business under the name of Dudley Dale, intends to apply to the County Borough Council of Wallasey for registration under the above Act.
October 4th, 1930.

NOTICE IS HEREBY GIVEN that **NEWCOMB SYNDICATE, LTD.**, whose registered office is at 147, Queen Victoria-street, E.C., and carrying on business under the name of Newcomb Syndicate, Ltd., intends to apply to the Corporation of the City of London for registration under the above Acts.
September 23rd, 1930.

NOTICE IS HEREBY GIVEN that **MARCUS WARBURTON BENNETT**, residing at 2, Noel-street, Mansfield, Notts, and carrying on business under the name of Mark Bennett Productions, intends to apply to the County Council of Nottinghamshire for registration under the above Act.
October 14th, 1930.

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"Buried Alive."

Bertini, the mystery man, comes to town next week at the London, Shoreditch, with his sensational feat, in which his assistant is screwed down in a tank for twenty minutes.

In "Show Life."

Marie and Maurice have become an approved success with their dancing in T. M. Productions' "Show Life," which comes to the Bedford, Camden Town, next week.

"PAGEANT AND PARADE."

AT PENGE.

Described as the fastest show on the road, Beta Productions Ltd., presented, by arrangement with Bert Montague, the revue, "Pageant on Parade," at the Penge Empire Theatre, on Monday. The fact that it is produced by Mr. Wallace R. Parnell and Mr. Fred Dixon is evidence of the artistic merit of the show. It is all round a wonderful production, headed by the eight Sherrys. The first scene is outside a church, where a very pretty wedding is taking place. There is a shot heard off, the tabs are lowered and an announcement is made that there has been a murder. Is there a doctor in the house? No, but a "detective" jumps from a box on to the stage. The tabs are raised and we see the figure of a man with a dagger through him. Who is in this company? asks the 'tec. "The Sherry Family" is the reply and they are brought on one by one and thus introduced to the audience. Where is the eighth? "That's me!" says the body on the floor and the octette is complete. A huge kitchen fire scene follows—a very beautiful and original setting this. Then a piquant bathroom scene provides some good comedy, as does one, "Trying to get into the ball." "Medals," with which the first half closes, is a well-conceived and capitally-executed "Remembrance" scena, beautifully acted and with a finale that is surely the last thing in spectacular revue.

The second half opens with a Park "Lido" scene, and there is plenty of scope for work by the Bathing Belles and some really funny sun-bathing business by the comedians.

Miss Laline Sherry and Mr. Dan Sherry head the cast of the Sherry Family. The former is a most versatile artist. She can sing, dance and act, and he does them all in delightful fashion. Her acting in the Stephen Collins Foster episode was excellent. Mr. Dan Sherry is a great comedian. He is responsible for most of the humour in the show, and has the capable assistance of Mr. James Austin, and these two together cause roars of laughter. James, Betty, Daisy, Harry, Pete and Sam, all of the Sherry Family, give of their best throughout, too, and when the octette in the opening scenes and in the finale, appear in front together, singing "Sunshine" and other numbers, they bring down the house. Hill and Vizard sing delightfully both singly and in duets. Their songs, in the final scene, in the kitchen scena, and "Boy of mine" are all beautifully rendered by these two talented vocalists. Mr. David Dale is a light comedian of distinct merit, and he scores heavily with "Adeline" and other numbers.

Brooklyn Boys.

The Three Brooklyn Boys, presented by Dick Carlish, have made a sensational hit in "The Follies of 1930," at present touring the London P.C.T. halls, and are booked in this show, and others, in and around Town until Christmas.

Nesbitts Noteworthy.

Max and Harry Nesbitt are a positive riot this week at Finsbury Park, Empire, where they are starring with Alfredo and Bert Montague's "Big Ensemble." Their humorous methods and pleasant style render them popular everywhere.

"Australia's Gentlemen Wags."

Chas. Norman and Chic Arnold, Australia's gentlemen wags, are doing good work with Alfredo and Bert Montague's "Big Ensemble" at Finsbury Park Empire, this week, where they act as M.C.'s, and introduce much original material throughout the show.

"EVER GREEN."

Musical Play, Book by Benn W. Levy, Lyrics by Lorenz Hart, Music by Richard Rodgers; produced by C. B. Cochran at the King's Theatre, Glasgow, on Monday, October 13th.

Since the memorable "try-out" of "No, No, Nanette," Glasgow becomes more and more popular as a centre for first productions of musical plays designed to reach the West End. To meet the new situation extensive alterations have been made on the back of the house at the King's Theatre and a revolving stage has been introduced so that Mr. Cochran's latest spectacular success presents an unbroken succession of elaborate sets following each other continuously. The result is a show in which there is never a dragging moment.

In "Ever Green," Mr. Cochran has attempted to free musical comedy from American tradition of eternal "plugging" of syncopated rhythm and Swedish drill movements by chorus. The plot is ingenious. Harriet Greene, comedienne, aged twenty-three, attains fame by changing ages and identities with her mother, aged sixty. Paris flocks to see Harriet and complications follow when she falls in love and fears to tell her lover the secret of her ever-green youth. There is also a funny scene when a blackmailer claims her as his long-lost wife.

Chief honours go to Jessie Matthews as Harriet, whilst as her mother Jean Caddell gives a masterpiece of comedy and is the dear old soul one sees in "Punch." As Harriet's lover, Sonnie Hale sings and acts well, particularly in his big scene at the Cabaret De L'Abbaye. He has also an amusing number in "The Lion King." Carlos Chita and company, and Danilora provide a ballet of breath-bereaving skill. Praise is also due to Leon Morton and Joyce Barbour, and to Albert Bardon for bright comedy. Mr. Burdon's droll personality makes an immediate appeal and his efforts are the cause of repeated bursts of laughter. Mr. Cochran has set a new standard. His dancers can sing, his singers can dance, and all can act. There is plot, really tuneful music and rich orchestration, and scenery and costumes surpass those of the most extravagant post-war revues. The numbers every one will sing are "Dancing on the Ceiling" and "No Place But Home."

"UNE NUIT EXCITANTE."

AT SOUTHAMPTON.

Revue, from Paris; presented by William Henshall at the Hippodrome, Southampton, on Monday, October 13th.

"Une Nuit Excitante" attracted a bumper house on Monday evening at the Southampton Hippodrome. It is without doubt one of the smartest and up-to-date shows seen in the South for a considerable time. Beautifully dressed and admirably staged and containing twenty-three different scenes, the entertainment is without one weak spot. Each creation seems to eclipse the former and the audience is left enthralled from start to finish.

Full houses will be the order of the week, for even at the first performance on the first night almost every available seat was taken.

Two players who are making their début on the English stage are Andre and Bisogno. They are known in Paris as "Les Etoiles de la dance." It can be said that their first performance was attended with considerable success. Some splendid burlesque dancing and acrobatics were put over by Marini and Maurice, although their success was chiefly due to the clevery introduced comedy.

As a comedian Claude Gardener is undoubtedly very diverting, and his material is original. Peter Lane, who is the fortunate possessor of a magnetic personality, is quite successful with song and dance numbers. One must not forget, however, the Prince Twins, Edna and Kitty, who are the younger sisters of the well-known musical comedy star, Elsie Prince. Melena Calverley, the soprano of the D'Oyly Carte Opera Company, and Reginald Moore, the Australian tenor, gave some delightful vocal numbers.

DEATH OF SYDNEY PAXTON.

We much regret to announce the death of Mr. Sydney Paxton, which occurred in New York on Sunday last. A cable brought the sad news on Monday morning.

Mr. Paxton was born in London seventy years ago and he made his first appearance on the stage in 1880. He played Spettigue in "Charley's Aunt" over 1,000 times, and also appeared as Stryver in "The Only Way." From 1903 to 1905 he was manager of Southampton and Boscombe Hippodromes. He acted a good deal in America in recent years and much of his time was devoted to the cinema stage.

Mr. Paxton was Honorary Secretary of the Actors' Association 1917-18, and, with the late Sydney Valentine, helped to institute its trade union policy. For many years he served on the Executive Committee of the Actors' Benevolent Fund. He published his reminiscences, entitled "Stage See-Saws; or the Ups and Downs of an Actor's Life," in 1917.

A "Richard III" Record.

Although there is a note in "Looking Round" that "Richard III" has finished at the Prince of Wales' Theatre, business increased so much that Mr. Baliol Holloway decided to keep the play going. It has just passed its fiftieth performance. It is claimed that this is the first time "Richard III" has been played in London for more than fifty performances since the late Sir Henry Irving appeared in the revival thirty-three years ago at the Lyceum Theatre, where, twenty years before that, in 1877, he played it for three months.

The sword, in a red velvet scabbard, worn by Mr. Baliol Holloway in the present production at the Prince of Wales' Theatre, belonged to the late Sir Henry Irving and was worn by him in his original production of "Richard III" fifty-three years ago.

At the Coliseum.

The Statis, a new equilibristic act, make their first appearance in town at the Coliseum next week.

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LONDON VARIETY THEATRES.

(*Other Variety Theatres on page 11.*)

HOLBORN EMPIRE.

A new idea is entertainment is announced at the Holborn Empire this week that of variety and revue. If every programme was as strong as the wonderful mixture of these two ingredients seen on Monday, all our variety theatres would be as full as the Holborn Empire. The programme opens with a spectacular singing and dancing scena called "The Devil's Disciples," with Miss Rita McLean and the beautiful Sensational Girls. They are later joined by the pretty Palladium Girls and then by Kambar, whose accordion playing is delightful and gained rounds of applause. The inimitable humour of Mr Clarkson Rose appeals to audiences of every type. He burnites just revelled in "Fourteen," "The M.P.'s Concert," "The Girl who Men forget" and "I had to go and draw another pound out." Mr. Rose is one of the most brilliant comedians we have.

A wonderful turn is that of Maudie and Ray. There is quiet yet expert showmanship in all they do. They dance first, the lady particularly scoring in some marvellous contortionist movements. Their roping specialité proves an extraordinarily clever one. They had a magnificent reception and deserved it. Miss Dorrie Dene, from her initial entrance, singing "How does a black man know when he's dirty?" to her smart, strange finale, keeps the audience highly entertained. Miss Dene's style, entirely her own, is as good as anything in vaudeville to-day.

"Vamps of Yesterday" is a beautiful spectacle notable chiefly for the exquisite dancing of Divina and Charles. Some most amazing movements are in their final dance. The fine vocalism of Miss Helen Breen, Mr. G. L. Kaye and Mr. Ramsay Thomas also deserve praise. "A Study in Harmony" opens the second half and this provides another unique and charming spectacle, clever alike in conception and execution. Olsen's sea-lions do amazing things in an almost human fashion and not only earn hearty approbation but create no little amusement. Mr. Sam Mayo, still with the dressing gown and still "at the piano," but now described as "The Whispering Whatnot," sings old and new numbers to the audience's entire satisfaction. "A la Carte" is the closing item, and this provides a magnificent stage effect with the Sensations Girls again prominent and some capital step dancing from Ford and Draper. The Palladium Girls make several appearances during the evening and they have their usual big reception as does Mr. Sydney Kaplan and his orchestra for a well-rendered overture and intermission.

EMPRESS, BRIXTON.

For the next three weeks, good music hall fare has been booked for patrons here. Lou Radford, an expert xylophonist, opens this week's bill and wisely chooses melodies with a tuneful appeal. His manipulation of the hammers earned a big hand. Nora Bancroft was as usual in fine voice and her many numbers with Lilian Finney at the piano, who also joins her in duets, included "There's a place in the sun." "Get up nice and early," "Over the garden wall" and "Meet me in my dreams." Miss Bancroft has a style which is distinctly appealing.

Billy Elliott, the black-faced comedian, was a real success. As a raconteur he can have few equals and in a most cheery style sings "When you're smiling" and "My heart belongs." "Ole Man River," too, is sung with real dramatic force and his reception proved how popular he is. The Three Daimlers (incidentally there are four) in a comedy cycling act introduce many weird ideas of riding a bicycle, and on to wheels the most humorous contraptions seemed to be fixed, including even a bed-rail. Peter Fannan is a first-rate comedian with a comic personality, whose quips and absurdities provided all that is required in the laughter line, whilst Tony Ford and Arthur Kingsley as the Postman and the kid, provide ten minutes of genuine hilarity.

"Parker's Greyhound," Chas. Austin's new sketch, kept Brixtonites in fits. This is by far the best effort of this popular comedian which has been seen for some time. There is a laugh in every line and the sketch, which is in three scenes and which has been written by Chas. Austin himself, is humorously acted with the company assisting. The closing item is supplied by Mis Ida's superb lady gymnasts, eight athletic and charming girls in a thrilling display embracing feats which are daringly accomplished.

KILBURN EMPIRE.

A novelty show is presented here this week by Syd Seymour and his "Mad Hatters" Band, assisted by a capable company of versatile variety acts. At the head of affairs is Syd himself in the newest, maddest, musical mélange of singing, dancing and fun making we have seen. As a conductor he is funnier than ever, whilst his dancing and hat juggling is ludicrous in the extreme. The boys are all expert instrumentalists whose work is much appreciated under Syd's direction. The Charles Kasrac Trio have a clever comedy speciality which is worth seeing. Kirkby and Harrington in their sketch, "Practice Makes Perfect," display good singing and some really funny comedy lines. Billy Lancet, assisted by Charles Calvert, Thelma Rayne and Betty Brooks, cause fun with their sketch, "Leave it to Willie." Jack Buckland causes laughs with his patter, song and dance, and Chick Wills, black-faced vocalist, does well in several numbers. The Atlos Beauties are responsible for some good ensemble dancing, and the comedy interpolations by Syd and his confrères throughout the show are worth noting.

Prime Minister of Mirth Returns.

George Robey will pay another visit to the Palladium next week.

Dave Lee.

At the London, Shoreditch, this week, Dave Lee is presenting his single act once again, and doing very well with his "Teapot" song, and a well-written medley. For pantomime, Dave plays at the Opera House, Belfast.

NEW CROSS EMPIRE.

With George Robey at the head of a bill it is no wonder that, when we looked in on Monday, we found a well-filled house. George Robey is greeted with rounds of applause. Who can resist his lifting of the eyebrow, his confidential whisper? Safety First is advocated amid laughter. The history of his hat is recounted in true Robey style. Advertisements in the press are made the laughing-stock of all. Jokes come rapidly from the Prime Minister of mirth. He shows his "talents" as a musician surrounded by instruments which he plays and dodges.

A great deal of merriment is caused by Wright and Marion, who America describes as "Dispellers of Gloom." Their sunny personalities radiate everywhere. They give a quaint comedy turn. Bobby Wright makes a hit in "My Angel Mother." George Lacey is indeed a bundle of nonsense. A new recruit to the variety stage, he "puts over" an excellent show. Dressed as a ballet dancer he makes a hit. His amusing actions are clever and his act is one long laugh. Edward Victor first uses magic, then with surprising rapidity he arranges his hands to cast shadows on the screen. The group of notabilities were specially applauded. Mr. Victor is assisted by Miss Eileen O'Connor.

Jack Wynn and Co. present a fine sporting sketch entitled "The Last Straw." There are plenty of laughs in the racy humour of this little family. Joan Wynne, the daughter, adds to the enjoyment with the song, "Sitting on a rainbow." There is excitement when "The Last Straw" wins but is disqualified, the twins have measles, mother and father-in-law arrive—but these are only some of Jack's misfortunes. Stella and partner appear in a gymnastic speciality act Miss Stella's strength is amazing Such feats are mostly associated with male gymnasts. It is an act of thrills. Berty and Buddy give a delightful dancing act. Their movements are full of grace and rhythm. For keeping things lively, the Hearnes take some beating. This knock-about exhibition is remarkably clever.

"LE RÊVE PARISIEN."

AT BALHAM.

Mr. James Brennan's gorgeous spectacular revue, "Le Rêve Parisien," was witnessed by good houses at the Balham Hippodrome, on Monday. It is in twenty scenes, and if such spectacular ones as the Palace of Jewels, the Human Fan, Alaska, Winter and Summer, and the Grand Staircase predominate, there is also plenty of good comedy. In this latter department, Mr. Claude Lester and Miss Hylda Batch score heavily. In the Scouts scena, "Losing Their Way," and "Motoring de Luxe," among others, they are very funny and keep the audience in roars of laughter. Their balloon burlesque dance was a gem, and whether singly or together their work represents comedy at its best.

Pretty Miss Grace Hartington uses her beautiful voice to distinct advantage in various numbers, and is loudly applauded. Mr. Vernon Drake also sings in fine style throughout. Miss Elaine Robinson, Mr. Eddie Connor, Mr. Terry Stewart and Mr. Allan Gordon all give of their best, whilst there is some wonderful dancing contributed by Gaston Gerlys and Lysia. Mady and Co. in a sensational acrobatic burlesque, and "Our Young Ladies" complete the fine cast.

MUSIC HALL ARTISTS' RAILWAY ASSOCIATION.

THE 34th
ANNUAL GENERAL MEETING
will be held on
THURSDAY, OCTOBER 30th, 1930
in the
Board Room, 18, Charing Cross Road
at 12 noon.

Report of Committee and Statement of Accounts will be presented. Election of Management Committee. Nominations must be sent in by Monday, October 27th, 1930.

C. DOUGLAS STUART,
Secretary.

FROM THE SONG PUBLISHERS

(*Continued from page 13.*)

Tom Deere, the popular tenor, appearing with "One of the Best" revue, wrote us from the Theatre Royal, Grantham, last week, to say that he was stopping the show nightly with "Don't Tell Her What's Happened To Me." Miriam Ferris, that famous radio artist, has been booked to play lead in a new revue entitled "The Best Yet," and she informs us that her feature number will be "Don't Tell Her What's Happened To Me." John Keats features "Don't Tell Her What's Happened To Me" at his various engagement. Mr. Keats has been fixed to play pantomime this year by Mr. Francis Laidler at the Theatre Royal, Leeds.

Artists are invited to write for a full selection of Victoria hits, including those above-mentioned, enclosing professional card and Postal Order for 2/-.

Montgomery Successors, Ltd.

Montgomery Successors, Ltd., is the new name by which Montgomery and Co. will be known in the future, and this firm will be putting out some very big winners in the near future.

We commend to the special attention of all artists the following numbers: "Why Don't You Keep Out Of My Dreams," "It's All Over Town," "The Polar Bear's Come Back," "Wherever You Are" and "The March Of The Chocolate Soldiers." "The Polar Bear's Come Back" is being featured with enormous success by Tommy Handley, being both broadcast and recorded, and also George Formby, junr., in Maurice Cowan's new revue.

Noni, the clown, is making a very big feature of our comedy number "Oh Maritana," which is also being sung with success by Gracie Sykes, Estelle Rose, Rosalind Chard, among several others. Shapiro, the blind tenor, is producing "Why Don't You Keep Out Of My Dreams" in his new act, The Galvannis. Foulkes, the Singing Violinist, is producing "Why Don't You Keep Out Of My Dreams" and "It's All Over Town" with great success.

"Mary Ann Oo-oo-oo" and "Digging Up The Road" are still going very big with Bond Rowell, and that well-known act, the Figaros, the Piano Accordionists, are doing exceptionally well with "The March Of The Chocolate Soldiers," "San Sebastian" and "Why Don't You Keep Out Of My Dreams," the latter number, also being a very great success with Olly Barrett.

Mamie Souter continues to achieve big applause with "In The Congo." Jack Gray and his Band, and Toby's Club, are featuring several Montgomery numbers with very great success, also Gaby Rogers and her Band, at the Bon Fortune Club, including "Why Don't You Keep Out Of My Dreams," which is also being featured with big success by Gwen and Marie Regent, Bernard Granville and Bud Flannagan, the latter artist also getting applause for "Oh Maritana" and "It's All Over Town."

Keith Prowse.

At the London Coliseum Miss Jose Collins, the famous musical comedy star, is featuring the firm's very big success, "My Heart Belongs," and which she sings with a charm so delightful. Another of her feature numbers at every performance is "Just For A While," a waltz song of distinction. She also has in rehearsal that very beautiful concert ballad, "When Twilight Comes."

Mr. Tom Burke, the famous tenor, also made an outstanding success with "My Heart Belongs To The Girl" at the Holborn Empire last week. G. H. Elliott, at the Tivoli, Aberdeen, scores with "Moonshine Is Better Than Sunshine." Miss Ella Shields, at the Royal, Edinburgh, continues to create nothing short of a furore with the "Stein Song."

In Tom Moss's "The Singing Clown" revue, one of the feature numbers in the show is "Stein Song," and it goes over with great acclamation. A very fine fox-trot number is "Searching For You In My Dreams," and which is fast finding favour with singers of ballads that have a punch and a melody that lingers in the mind. Band parts are available.

Messrs. Grant and Brand are working with considerable success "An Old Italian Love Song," "The Web of Love," "I'm Telling You," at all their variety dates in the Midlands. Billy Mathews informs us from Devonport that "'Leven-Thirty Saturday Night" and "Always Merry and Bright" are distinct successes. Frank Morino on his Italian accordion plays "Stein Song" with immediate success.

Have YOU seen JACK LE DAIR'S NEW Comedy Magical Act?
Headlining at Maskelyne's Theatre (2nd week)
Presenting—"MR. MANN, THE MYSTERY MAN"
with the assistance of "Henry."
AGAIN something You have NOT had before.
Times—Mat., 4.10. Evenings, 9.10. Thursday Evening Only, 8.20.

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England's Premier Film Comedian
Back again next week at the London, Shoreditch
This time, Topping.

"Rare and Refreshing."
WALTER AUBREY AND HAZEL HAYE
A DISTINCTIVE SONG AND DANCE ACT.
Oct. 20—Argyle, Birkenhead. Oct. 27—Hippo., Sheffield.
VACANT NOV. 3, (North). PACEY'S AGENCY

"A Sensation from the Continent."
JOE BONELL
with ELLEN BAY
in a Musical and Dancing Novelty.
This: WALHAM GREEN & TRICITY RESTAURANT. Next: EMPIRE, HACKNEY
Month of November: CIRCUS, WARSZAWSKI, WARSAW.
Many thanks to Sir Oswald Stoll for transferring dates to enable me to go on the Continent.
ALSO MANY THANKS TO MR. NAT DAY FOR ARRANGING ALL MY BOOKINGS DURING MY STAY IN ENGLAND
Returning in January, 1931.

MEDLEY and DUPREY
LONDON COLISEUM. *Hooray! Hooray!* HENRY SHEREK.

THE IDEAL ACT
FOR
CINE-VARIETY STAGE SHOWS
MARJORIE LEWIS EDDY
STEVENS, BARBER & ORPWOOD
"THE SNAPPY STEPPERS"
This Week - SHEPHERDS BUSH PAVILION

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With Alfredo and Bert Montague's "Big Ensemble."
DOING ENORMOUS THIS WEEK
at FINSBURY PARK EMPIRE.
ALSO DOUBLING CAFE ANGLAIS and "NOT" RESTAURANT.
Next Week: Empire, Stratford, Cafe Anglais, and "Not" Restaurant.

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On MONDAY, OCT. 13, 1930
produced for first time on any stage, at
The PALLADIUM
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By Will Hay & Weston Drury
Being Episode No. 6 of St. Michael's
AN INSTANTANEOUS SUCCESS
All my Sketches are copyright
This and next week
The PALLADIUM
Sole Representative — JULIUS DAREWSKI

Jasper
Maskelyne
Wishes to thank every one for kind wishes on his sailing for South African Tour, Oct., 10th, with full company, including—
MARY MASKELYNE, CECILE HOME-DOUGLAS, FINLAY DUNN, BEN SAID, GLYN GRAFTON, ALFRED S. BARBER
All Coms.: P.O. Box 1574, Johannesburg or Maskelyne's Theatre, W.1.

THE
NOVELTY BOX
Enormous Success last week, Bedford Camden Town
NO VACANCIES THIS YEAR. NOW BOOKING 1931
All Coms.: This Week, Empire, Woolwich.

THE WORLD'S GREATEST PICKPOCKET
GIOVANNI
ENORMOUS SUCCESS LONDON COLISEUM
Direction - M. MITCHELL

Right on Top!
CHAS. NORMAN and CHIC ARNOLD
"Australia's Gentlemen Wags."
This: FINSBURY PARK EMPIRE.
Next: STRATFORD EMPIRE.
NEW CROSS TO FOLLOW.

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Jack Hylton with his Orchestra

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SING A LITTLE THEME SONG
IDEAL DUETS
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Telegrams: VICMUSCO, WESTCENT, LONDON

The Realm of Music

By L. HENDERSON WILLIAMS.

JOHN HUNT.

According to the programme this was Mr. John Hunt's "re-appearance." But he looks still far too young to have been absent for long from any stage. He is a pianist who should go far. His technical powers are admirably developed, and he has a keen sense of style. At the recital on the 6th inst. (the first of three) [illegible] the Handel-Brahms Variations and Fugue, a Sonata (no. 2), by Krenek, the Partita in B flat major by Bach and Beethoven's Sonata in C, op. 53. Of these the Partita was the most completely successful performance. The Krenek, played for the first time in England, was no doubt well done, but its material was singularly commonplace and, except for some rhythmic bustle, there was nothing in it. Mr. Hunt has not yet got far enough away from a period of intensive study to feel himself in his interpretations. His reading of the Brahms Variations was unequal. One felt that he had the right ideals but they were not yet entirely within his power to express. He was, in fact, too much concerned with the executive side to give balance and poise to the aesthetic, and his points were sometimes disproportionately stressed. Beethoven fared better, particularly the second movement, and there was much neatness and elegance about his handling of the Rondo. But Mr. Hunt has not yet found himself. When he does, great things may be looked for with so excellent a pianistic basis.

THE ROUND TABLE SINGERS.

There are few pleasanter ways of spending an evening than in listening to the vocal chamber music of England's golden period, with a few 18th century glees and catches and a sprinkling of 20th century neo-folkiness thrown in. The Round Table Singers (Emilie Strudwick, soprano; Helen Taylor, contralto; Eric Sydney, tenor, and Julian Were, bass) are a highly promising new organisation, started this spring, and, naturally, not yet as completely unified in their presentations as, say, the very polished English Singers. They are, however, shaping very well indeed. The soprano has just the right sort of voice for the work—steady, clear and sweet, and she approaches the music in the right spirit. As a quartette they have not yet achieved a perfect blend nor complete neatness in finishing the ends of lines, but in Wilbye's madrigal, "Adieu Sweet Amarillis," and particularly in the 18th century glees and catches they showed what good things they will do with a little further practice. Stanford's "Diaphenia" and Parry's "Hang fear and cast away care" were also amongst their successes. Miss Edith Page, pianist, displayed a nice, light touch and considerable musical appreciation in contrasted groups of 16th-18th harpsichord pieces and 20th century piano compositions.

WEDNESDAY EVENING CONCERTS

The re-opening of this series, arranged by a committee of executive artists, marked a red-letter evening in the week of concert-giving. Seldom do three stars of such magnitude as Myra Hess, Jelli d'Aranyi and Felix Salmond unite in performance of chamber works and the occasional sparks emitted by momentary clash of individual musical personalities made the ensemble all the more interesting. The evening was also refreshingly informal, including several unrehearsed effects. The chosen Trios for piano, violin and 'cello were Mozart in E (K. 542), Brahms in C (op 87) and Schubert in B flat (op. 99). The interpretations moved in *crescendo* of excellence. Mr. Salmond appeared rather inexplicably to be nursing his tone during the Mozart, but string trouble came to a head in the Brahms first movement, and when it had been remedied he was freer to throw himself into his part. The violinist seemed to be enjoying herself thoroughly; she played in the true chamber music (which is a social) spirit. There was just the faintest edge to her tone at times (none of your colourless "yes, yes" in the musical conversations), but deliciously lively phrasing. All three made of the later Brahms a remarkably finished performance. Myra Hess was the unfailing responsible one. Never once did she disturb the even tenour of discriminative playing or tip by a feather's weight the beautiful balance of tone. One has usually a dread of piano trios because of the assertive mentality of most pianists; this does not arise with Miss Hess. Mr. Salmond took the opportunity Schubert gave him in the *Andante* to charm us with polished eloquence of tone and phrasing. This Trio is indeed a delightful specimen of Schubert's happier mood—caused, as likely as not, by the unusual presence of a few unpledged coins in his pocket. The artists on Wednesday, 22nd next, will be Nicolas Orloff, pianist; Isolde Menges, violinist; Lionel Tertis, violist; Ivor James, 'cellist and the singers Dorothy Silk and John Goss.

MARGARET ALBU & HERBERT DE LEON.

It is not a bad plan for musicians who have not yet acquired a great personal following to halve responsibilities in a joint recital. Miss Margaret Albu's pianism is distinctly feminine in character; delicate, refined, fluent in touch and agreeable in tone, but lacking in depth and staying-power. She played Brahms, Chopin and a mixed group, and made, within limits, a generally pleasing impression. Mr. Herbert de Leon sang eighteenth century French songs, some of the loveliest Brahms and Wolf *Lieder*, and a mixed selection, including English songs, to wind up. He phrases with care and has an evident appreciation of the subtleties of mood. But his voice, though pleasing, has not the volume or depth to back his interpretations of heroic songs, like *Verborgenheit*. Mr. Maurice Jacobson's accompaniments were a triumph of discretion.

SHEPHERD MUNN.

Mr. Munn's programme contained as well as things familiar to all Wigmore Hall recital-goers, a couple that were refreshingly unfamiliar. The Bach Passacaglia, for instance, replaced the almost inevitable Chromatic Fantasia, and although d'Albert's arrangement rather exploited Bach to the glory of d'Albert, one listened with unforced interest to Mr Munn's rendering of it. The other item, one we hope to hear again, was Kodaly's *Meditation sur un Motif de Claude Debussy*. The subtlety of contrast, projection of one mind upon the other, yielded intriguing matter for individual consideration, and Mr. Munn's playing brought out the niceties. Oddly enough, he was most successful in the *Fledermaus Konzert Paraphrase* (Strauss-Grünfeld), a "popular" arrangement which, nevertheless, strongly emphasised the sensuous attractiveness of the opera's themes. Where, for instance, in the Schumann Phantaisie in C the pianist's style seemed somewhat angular and his rhythms wooden, in *Fledermaus* the movement was spontaneous and he seemed to play with real enjoyment and less sense of strain. His is a powerful, rather rugged style of performance, better suited to the production of large-scale, massed effects than to the delicate interpretation of detail.

THE B.B.C. AND ITS ORCHESTRA.

The little leaflet just issued by the Broadcasting Corporation, "Who's Who in the Orchestra," should be in the hands of every listener to the forthcoming symphony concerts. A little knowledge of the man behind the instrument adds keenness to the attitude of listening, whether it be in person or by wireless, and those who are themselves bandsmen will develop a livelier team-spirit in identifying themselves with the work of their brother instrumentalists in special groups. Mr. Ernest Newman has written a brief foreword, much of which will be fruitfully present in our minds as the season continues.

FORTHCOMING CONCERTS AND RECITALS.

TO-DAY.—Wigmore: 3, Tibor de Machula and Benjamin Grobani, in 'cello and song recital; at 8.30, Sybil Barlow, pianist. Grotrian: 8.30, Harriet Marple, song recital.

Thursday, 16th.—Grotrian: 8.15, Cuthbert Reavely, singer. Wigmore: 8.30, Alfred Read, singer.

Friday, 17th.—Wigmore: 3, Sidney Sukoenig, pianist; at 8.30, Thelma Reiss-Smith, 'cellist. Conway Hall: 8, Free Chamber Concert—Ethel Bartlett and Rae Robertson. Grotrian: 8.30, Florizel von Reuter, violinist.

Saturday, 18th.—Central Hall, Westminster: 11 a.m., First Orchestral Concert for Children. Wigmore: 3, Roth String Quartet. Victoria and Albert Museum: 3, League of Arts concert.

Monday, 20th.—Wigmore: 8.30, Schnabel Trio.

Tuesday, 21st.—Wigmore: 8.30, Elizabeth Wray, pianist. Grotrian: 8.30, Roy Shepherd, pianist.

(*Continued from column* 6.)

performances are given. This privilege will apply only to the individual member concerned; the cards of membership will be strictly not transferable.

5. Under the new conditions, which will involve due consideration towards the general public, priority of booking for League members will, it is regretted, not be possible. This, as a matter of fact, will be the only part of the League's contemplated benefits to be abandoned.

6. Those areas that have not yet obtained their necessary quota, will still be allowed an opportunity of adding to their membership. In general terms, if adherence to the League is desired, performances will follow qualification, at the earliest date possible to the then-existing arrangements of the League.

FREDERIC AUSTIN.

IMPERIAL LEAGUE OF OPERA.

(*To the Editor of "The Era."*)

DEAR SIR.—I was about to write to you concerning a reprint of a recent article in a London paper that appeared in your issue of October 1st, when I read your excellent and fair-minded editorial of October 8th, which was apparently prompted by the article in question, and perhaps other former comments of the same kind that have appeared in the same paper.

You vindicate the League in so complete a manner that were it not for the seriousness of the allegations, it becomes somewhat superfluous to add comments of my own. For the sake of due record, however, I feel that it is necessary to state that the article from which quotation was made was grossly inaccurate and misleading. In justice to Mr. H. L. Cox, whose words were quoted, it must also be said that he has categorically denied using the words attributed to him. I have proof of this, and I forward to you a copy of his letter of denial to the paper in question, a letter which, in spite of his request for publication, has not received it.

I should like to thank you for your material assistance in forwarding the present proposal of amalgamation with the Covent Garden Syndicate.—Yours faithfully,

FREDERIC AUSTIN,
General Administrator.
90, Regent-street, London, W.1.
October 11th, 1930.

LEAGUE OF OPERA NEW CRISIS.

(To the Editor of the "Daily Express.")

DEAR SIR,—My attention has been drawn to the article in your issue of the 22nd instant, and I am astonished to find that my two or three minutes' conversation with your representative over the telephone became unrecognisable.

I most certainly did not say that "We have become so disgusted with the lackadaisical methods of the head office that we have even given up trying to get any information. In fact, the Birmingham branch has had no communication with the head office since June last," but in answer to a question as to whether there was any friction between the Birmingham Branch and the League Headquarters, I replied, "None whatever; in fact, the local committee has not met since June last, and no communications have taken place since then between the Local Branch and the Headquarters," and this your representative has paraphrased into the two opening paragraphs relating to my reputed declarations.

Neither did I express my "astonishment" that no accounts had been produced, but merely stated the fact. This and the other matters referred to in the article as far as they concern me being in the nature of answers to questions that were put to me.

I shall be glad if you will publish this letter in your next issue, as I cannot accept the onus for statements that I did not make, and the mythical crisis was in no way instigated by me.—Yours faithfully,

H. LEONARD COX,
Chairman of the Birmingham Local Committee.
128, New-street, Birmingham,
September 24th, 1930.

Following is a statement giving explanatory points about the scheme for the proposed amalgamation of the League with the Covent Garden Syndicate:—

Information upon the most important points concerned is tabulated below. There is, so far, an overwhelming majority (nearly twenty to one) in favour of amalgamation, but we ask those whose votes may be at present uncertain or those who may have already signified their non-acceptance of the scheme under some misapprehension, to realise how important it is for the future development of opera in this country that the fullest possible resources of membership and money should be available.—1. Concerning the advantages and conditions of amalgamation: (a) the amalgamation will bring additional resources, financial and otherwise, without which the League must fail; (b) the Covent Garden Syndicate will contribute £30,000 a year to the scheme, apart from all the other advantages enumerated in the circular of October 3rd. The contribution of the League can only be known after the ballot is completed; (c) the Covent Garden Opera Syndicate is not a profit-making body; neither will it be possible for the new organisation to work for profit; its Articles of Association will provide against such a contingency. Its directors will receive no fees; (d) the "International" summer season, which never formed part of the League's project, will not be included within the scope of the proposed agreement, but will be, as before, an independent enterprise. The privileges of League members will, therefore, not apply to those performances.

2. The circular and post card distributed to members both contained the definite assurance that the original objects of the League would be preserved. There is complete agreement between Sir Thomas Beecham and the Syndicate on this point. Therefore: (a) the performances will be given in English; (b) by native or English-speaking singers: (c) they will be of the highest order as far as is possible with due regard to financial considerations; (d) they will be given in regular seasons in all those areas (both in London and the provinces) that have obtained or that do obtain their necessary quota of subscribers; (e) the prices of the seats will be on as low as possible a scale—comparable to average theatre prices, or to those charged hitherto in the provinces for opera as given by the B.N.O.C or the present Covent Garden Company.

3. A *new organisation* will be formed embracing both the League and the Covent Garden Opera Syndicate: (a) the active operations of the new body will be administered by a joint representative Board; (b) Sir Thomas Beecham will be one of the members of this Board and will act in particular in connection with the musical and artistic side of the organisation. He will, in addition, appear as Conductor during the opera seasons to be given. In short, he has placed his musical and artistic genius at the disposal of the enterprise, and the fullest possible use will be made of this great advantage.

4. On presentation of their cards of membership, which will later be issued, members will be able to obtain a ten per cent. reduction on the price of their seats in any centre where

(*Continued at foot of column* 4.)

The Lyceum Pantomime.

"What's to be the Lyceum pantomime?" is a question that is usually kept a great secret. But this year the Melvilles authorise us to say that it is to be "Robinson Crusoe." A notable feature of the "book" will be its faithful adherence to the story.

A New Divorce Play.

"The Other Woman," a new play by Vivian Tidmarsh, began its provincial try-out on Monday at the Pier Theatre, Eastbourne. The play deals with divorce. The cast includes Jane Wood, Ian Fleming, Frederick Presley, Elizabeth Allan and Cherry Hardy. The title has been used at least twice before. The novel, entitled "Fetters," which was written from the play, has just been published.

The Duchess Theatre.

The Duchess Theatre will re-open in about three weeks' time with "An Object of Virtue," a play in four acts by Edward Percy, founded on and a free adaptation of "Le Gendre de M. Poirier," by Emile Augier and Jules Sandeau. The company will include Jean Forbes-Robertson, Brian Aherne, and Horace Hodges. The producer is Reginald Denham.

"Douamont" at the Gate.

On Tuesday next, Mr. Peter Godfrey and Mr. Charles Spencer will revive "Douamont" at the Gate Theatre Studio for a season.

Four New Shows on the Way.

Gordon Harbord is becoming exceedingly busy. At the present moment he is preparing four shows, each of which he hopes to bring to London. The titles of these shows are "The Dark Horse," "I'll Take That Man," "Two Little Wooden Shoes," and "Treachery." The last-mentioned he is rehearsing himself, and will open with it at Margate on the 20th inst. It is by Louis Caria. The locale is Russia in 1917, during Korniloff's big push. The famous, or the infamous, "Red Olga" is one of the characters. The cast is a good one, including Diana Wilson, Olwen Roose, Vincent Holman and Alexander Sarner.

Arts Theatre Club.

On Wednesday next and for six performances the Arts Theatre Club will present "Mr. Eno—His Birth, Life, and Death," a play in four acts, a prologue, and an epilogue by C. K. Munro. The company will include Claire Harris, Buena Bent, Pamela Willins, Betty Hardy, Doris Gilmore, Grace Arnold, Esmond Knight, Roy Graham, Percy Walsh, Rodney Millington, Richard Goolden, Corney Grain, Brian Oulton, Grahame Stuart, Fewlass Llewellyn, and Alfred Clark. John Fernald will produce.

"The Way To Treat a Woman."

There has been a change in the cast of the successful play, "The Way to Treat a Woman" at the Whitehall. Mr. C. Aubrey Smith, who played "Sir Travers Ryecroft"—specially written for him by Mr. Hackett—had to leave the cast suddenly to go to Hollywood to make a talkie of "The Bachelor Father," which picture had come into the schedule much sooner than was expected. Fortunately, Mr. Bertram Wallis was available, and that fine, handsome and well-graced actor has proved an acquisition to the brilliant cast at the Whitehall.

Shakespearian Pageantry & Essentials.

Sir Barry Jackson had some piquant comments to make on Shakespearian presentations in his presidential address to the West Bromwich Institute. The question of dress played an important part in our lives, he said, and that importance was reflected in "the essence of life"—the theatre. Of the more elaborate productions he urged that pageantry should not come between the audience and the play. Shakespeare performed in modern dress had given a new or clearer meaning to the poet dramatist's work. Thus pageantry was discarded for a real gain in interpretation. Alluding to the "talkies," Sir Barry Jackson said he stuck to the drama. The human figure and the human voice in contact with human beings could not be supplanted by anything mechanical, no matter how true it might be.

Oxford Repertory.

The Playhouse, Oxford, was reopened on Saturday by the Ben Greet Productions' Oxford Repertory Company, under the direction of Sir Philip Ben Greet. The first play selected was "Rookery Nook." Subsequent productions include "A Bill of Divorcement," "Hay Fever," and "The Unfair Sex."

Vincent Douglass Play Broadcast.

The three-act play, "The Partners," is to be broadcast for the second time on Tuesday, October 28th. This will make the seventh occasion on which one of Vincent Douglass' pieces has been utilised by the British Broadcasting Corporation. "The Perfect Wife" will be broadcast later in the season.

"Nippy" in Liverpool.

For two weeks the Empire, Liverpool, will be crowded with lovers of musical shows, for Julian Wylie's "Nippy" has arrived here with Binnie Hale and Arthur Riscoe in the leading rôles. This particular form of entertainment is always popular at the Lime-street house, where a splendid roomy stage is capable of showing things to every advantage.

Liverpool Repertory.

The repertory company at the Playhouse, Liverpool, in selecting "Badger's Green" as their next production did a good stroke of business, for Mr. Sherriff's comedy has immediately jumped into favour, and big houses are the rule. Obviously it will be placed on the long list of successes at this popular theatre. A packed house on Friday evening last revelled in the amusing story of village wrangling, while the performance generally was one of the best given by the company for a long time.

Repertory at Scarborough.

The London Repertory Players, under the directorship of Mr. Leonard Harrison, have made a welcome return to the Opera House, Scarborough, this week for a winter season of some ten weeks' duration. They are presenting a series of plays, and in each week's including some of the latest West End successes. The company, which is a strong one, includes Miss Thora Tolfree, who is a Scarborough girl. Miss Tolfree acquitted herself well though only taking a minor part in the first week's production, which was "The last of Mrs. Cheyney." Miss Kathleen Saintsbury (the daughter of H. G. Saintsbury) capably filled the name part, and, with Mr. Norman Wooland, a big favourite here, as Lord Dilling, scored an encouraging success. They had no lack of support from the other members of the company which Mr. Harrison has gathered together, and upon which gathering he is to be congratulated. They are: Mr. Laurence Grant, Mr. T. W. Dunscombe, H. Brotherton Riben, Hal Osmond, Miss Cissie Ashley, Miss Kate Froade, Miss Thora Tolfree and Mr. Leonard Harrison, who is the producer.

Edward Dunstan Repertory.

The season opened by Edward Dunstan and Company at the Winter Gardens, Waterloo, is proving successful. This week they are presenting Frank Stayton's "The Joan Danvers," and "The Merchant of Venice."

The Brixton Theatre.

The Brixton Theatre reverted to the once-nightly system on Monday, when the British cinema actress, Lilian Hall-Davis, appeared in the interesting play "Honours Easy." Other important autumn engagements include Edgar Wallace's play, "On the Spot" and Mrs. C. B. Cochran's comedy, "Nine Till Six."

A Scarborough Presentation.

An interesting staff presentation took place at the Opera House at the close of the first night's performance of The London Players. It was a parting gift to Miss Alice Gardiner, who has been in charge of the refreshment bar and café at the theatre for some fifteen years and is leaving. Mr. W. Sanders made the presentation—a leather handbag—in the presence of the theatre staff. He deeply regretted Miss Gardiner's severance, who he said had been a most loyal and trustworthy member of the staff. In wishing her God-speed, he wished her to remember that at all times he would be ready to help and advise should she desire it. Her colleagues gave her a rousing cheer at the call of Mr. Sanders. Miss Gardiner's health has not been very good and she is taking a rest.

"Petticoat Influence."

On Saturday the 150th performance of "Petticoat Influence," was reached at the St. Martin's Theatre. Produced on top of a heat wave in the early days of the summer, Neil Grant's comedy has held steadily on and continues to draw crowded houses. Amateur dramatic societies here and in India are asking for permission to use it. The author was last week approached for certain rights in South America. Early in the New Year, Mr. Gilbert Miller will produce it in New York.

"The Silent Witness."

"The Silent Witness" finishes its West End run on October 18th, and starts a provincial tour on the following Monday at Golders Green. It will have the same cast as at the Comedy.

"Little Eyolf."

The scenery for "Little Eyolf," due at the Arts Theatre on Oct. 15th, has been especially designed and painted by Mr. Peter Purdey, who has just returned from America, where he has been designing for the Shuberts.

Julian Wylie Activities.

From now until Christmas, Julian Wylie will be the busiest man in the world of the theatre. His programme would appal the average commercial manager, but Mr. Wylie delights in hard work, and is never happy unless he is travelling about 2,000 miles per week.

At the request of Mr. R. H. Gillespie, he will do a pantomime at the Dominion Theatre, opening on Christmas Eve. It will be "Aladdin," and will be played twice daily. Then he has to find a home for "Nippy," his big all-British musical comedy, in which Binnie Hale is starring. This was destined for the Hippodrome, but the continued success of "Sons of Guns" make this out of the question.

Wylie will also produce four other pantomimes at Liverpool, Birmingham, Manchester and Edinburgh. "Aladdin" will be his 94th pantomime production.

And after that he has to get busy on the dramatic version of J. B. Priestly's novel, "The Good Companions," which Julian will do himself.

A Happy Partnership.

Mr. Leslie Henson and Mr. Sydney Howard, who provide so much fun in "It's a Boy," were both schooled in that hard training ground, the pierrot company. Before the war they appeared in different troupes at St. Annes. Shortly after the end of that season, Sydney Howard met Leslie Henson walking out of his lodgings at Queenstown as the Yorkshireman went in. After the war, during which Sydney Howard formed a concert party while in the Royal Naval Air Force, he understudied Harry Tate at the London Hippodrome in "Box o' Tricks," and played the leading part for a week when Harry Tate was absent.

Curiously enough, although he made good as a deputy, he experienced a long spell of inactivity following that engagement. However, he went on tour in the same part later on. When "Joy Bells" was running in town with George Robey as the star, the latter had to retire in order to fulfil a contract at the Alhambra, and Sydney Howard was invited by De Courville to succeed the famous comedian at a day's notice. "I saw two performances and had a few rehearsals, and played the part for six weeks," says the impersonator of Joe Piper at the new Strand Theatre. Following a successful run in "Hit the Deck," Mr. Howard joined Leslie Henson in "Funny Face," and it was the success of that combination of effort which suggested further co-operation in the new farce of "It's a Boy."

The Venturers' Society.

At the Strand Theatre, on Sunday evening, November 2nd, the Venturers' Society will present a play new to the English stage entitled "Karl and Anna," written by Leonhardt Frank and adapted by Herbert Duncombe. It was done by the New York Stage Guild last season, and has also had a long run in Berlin. It will be produced by Henry Oscar, and in the cast will be Isobel Elsom, Angela Baddeley, Henry Caine and John Longden.

To follow this will be "The Last Mile," that deals with the problem of capital punishment. It has created a sensation in America, and is still running in New York. The Lord Chamberlain, however, has banned it for England. Then will come "The Heart is Blind," by G. Martinez Sierra, a romantic comedy, with Edna Best and Herbert Marshall in the cast. On New Year's Eve, the Venturers are to hold a supper-dance and cabaret with Sophie Tucker as hostess.

H. M. Harwood Revival.

The run of "Knave and Quean" at the Ambassadors Theatre, ended on Saturday, and on Monday, 27th October, Mr. H. M. Harwood will present there a revival of his popular play "The Grain of Mustard Seed."

NYOTA INYOKA.

PROGRAMME AT THE ARTS.

On October 7th Nyota Inyoka the oriental dancer returned to the Arts Theatre for a further series of performances of her own dance creations, all of which are based on ancient documents and legends. When she was here earlier in the year we recognised in her an artist of wonderful originality, and that impression was strengthened on seeing her again. We hope she contemplates visiting us regularly in the future, for the entertainment she provides is instructive, beautiful and unique.

On paper her programme appears to be a slight one. About a dozen short dances are interspersed by orchestral interludes, and there are two long intervals. But each little dance is such a full and rich experience that the impression at the end of the evening is that we have been lavishly treated.

Nyota Inyoka, unlike the majority of occidental dancers, does not attempt to divert us with technically expert leg and arm movements. She expresses her different moods and meanings with all of herself; her whole body is at the command of her imagination, and some of her most impressive moments occur when she is quite still, in a pose which is full of eloquence.

To appreciate all the points of her creations it would probably be necessary to have some knowledge of Hindu mythology; but it was possible to enjoy the charming dance, with its touches of delightful humour, in which a shepherdess tries to send a message to Krishna by a disobedient bird, without feeling that any of its meaning was being missed. And the Cosmic Dance in the honour of Kali, Goddess for the Destruction of Evil, in spite of its somewhat intimidating title, proved to be, with the assistance of music by Tchaikowsky, something with quite a European flavour.

The part of the programme dealing with ancient Egypt opened with a Prayer to the Sun Gods according to Papyrus inscriptions, in which the dancer was seen in some wonderfully artistic attitudes; and this was followed by a dance called Discipline (suggested by friezes at Sakkarah and Beni-hasan) which had a glorious leaping virility.

We missed the beautiful Temptation dance, which was so popular on the occasion of Nyota Inyoka's last visit, and had to be content with the orchestra's rendering of the tune of it. This small orchestra deserves a special word of praise for its most spirited playing of the music, and apologies from that considerable section of the audience who ignored a polite request printed on the programme to refrain from talking while it was performing.

"NO FLOWERS BY REQUEST."

AT THE PLAYERS' THEATRE.

Comedy in Three Acts by Aubrey C. Ensor. Produced at the Players' Theatre, New Compton-street, on Sunday, October 12th.

Harriet Williams	Hannah Jones
Maggie	Muriel Minty
Morgan Williams	Alfred Clark
Evan	Trevor Ward
The Rev. Ebenezer Rhes	Neville Brooke
Emily	Dorothy Neave
Mrs. Roberts	Dorothy Hall
Gwen	Dorita Curtis-Hayward
P.C. Jones	Donald Charles
Morgan	Llewellyn Rees

Producer ..... Terence O'Brien

Something flagged distressingly at the Players' Theatre production of Aubrey C. Ensor's new comedy, "No Flowers by Request," on Sunday night. The play opened brightly enough, with the actors doing their best, and showing themselves to be players of experience. But then the prompter's voice permeated more and more frequently through the scenic walls, the action grew more and more slow as a result, till the players seemed to lose heart and inspiration. The play, therefore, never rose above the level of the ordinary type of provincial comdy which depends for its humour and interest on that particular species of "back chat" which seems to prevail, if one must believe playwrights, in any part of the country where people speak a dialect.

A very unpleasant old Welshwoman known as Harriet Williams sees a newspaper cutting mentioning that Morgan Williams is wanted by the police in America. Being an unnatural sort of person altogether, she concludes, without a vestige of proof, that the man referred to must be her eldest son, and so sets about preventing the news from reaching the inhabitants of the village. With the aid of her no less unpleasant younger son, she concocts the plan of inserting Morgan's obituary notice in the paper. The ensuing complications reach their most tangled aspect when Morgan appears at his own memorial service, not as a "wanted" man, but as a rich one, having made his money in a more legitimate way than by robbing a bank. The first act, in which the plot is made, is the best. The other two, being worked out in an obvious manner, become tedious.

Miss Hannah Jones struggled valiantly with the part of Harriet Williams, and succeeded in looking almost self-possessed even when waiting to hear the next line from the prompter! The prompting, however, entirely ruined the garrulity necessary to the part. Miss Muriel Minty was very successful as Maggie Jones, the sharp-tongued maid of all work, and Miss Dorothy Neave brought good low comedy to bear on the part of her sister, Emily. Miss Dorothy Hall made an inquisitive neighbour come to life, and Miss Dorita Curtis-Hayward wept realistically as Morgan's widow, which was about all she had to do.

The one sympathetic character of the play, Morgan Williams, senior, was quietly but effectively sustained by Mr. Alfred Clark. He had to represent the worm that turned, or the down-trodden husband who rebelled, and his final outburst, when he reduced his unpleasant and tyrannous spouse to speechlessness, was worth waiting for!

Mr. Trevor Ward is to be commended for his word perfection and for investing the younger son with a certain dignity and poise, and Mr. Neville Brooke for a good make-up as a chapel minister. P.c. Jones is written up as a village constable even more stupid than village constables are usually made, and under this circumstance Mr. Donald Charles did his best with the part. Mr. Llewellyn Rees had little to do beyond looking jovial and triumphant, which he managed very pleasantly, as the maligned son, Morgan.

"RICH MAN, POOR MAN."

AT THE EMBASSY.

A Play in Three Acts by Dion Titheradge, produced at the Embassy Theatre on Monday, October 13th, 1930.

Maitre d'Hôtel	Charles Lefeaux
A Young Man	John Boxer
A Young Woman	Judy Menteath
Alfred Brooks	Francis L. Sullivan
Ralph Morland	Neil Porter
Gilbert Ralland	Michael Hogan
Hon. Robert Worth	André Van Gyseghem
Sylvia Bagot	Joyce Bland
Lady Bagot	Josephine Middleton
Thirza	Edith Sharpe
Georges	Walter Tennyson

The opening of this play reveals a cotton millionaire from the North floundering on the unaccustomed strand of the Mediterranean, at Monte Carlo. He wrestles terrifically with the language, hands out thousands of francs as tips, and disdaining the wines of the country, calls loudly for Bass. He is Lancastria's *enfant terrible* abroad. And when a broken soldier of fortune, whose manners are irreproachable and whose commands in French to the waiters carry the ring of authenticity, after some preamble is engaged by him as a sort of secretary and social guide, and further, when the rich man's wife, on hearing the name of the new addition to her husband's staff, promptly upsets her glass of champagne, we look forward to an evening of mild social diversions, with piquancy added by obviously-looming emotional complications.

The story, true enough, meanders along pleasantly enought in this fashion for a time. Gilbert Ralland, the gallant secretary, was seven years ago, in India, the husband of the lady who at present is the wife of his employer; and that gentleman, true to expectations, does ask for "'Aig and 'Aig" when he means whisky, and has to be corrected by the tactful figure at his elbow.

Then suddenly and somewhat unexpectedly we are precipitated into startling events. The lady is after all still married to Gilbert; she is the other man's mistress; she steals money from her protector; Gilbert is accused of the theft; Lancastria's bluff good humour disappears and there is talk of sending for the police. Finally difficulties are smoothed away by the winning cunning of a dear young girl who loves Gilbert—has, in fact, loved him for the past eight years. It is all a rattling good entertainment, with thrills and laughs in plenty, and unless we are mistaken, should soon be seen nearer Piccadilly Circus.

The piece was interpreted by a capital company. Mr. Francis L. Sullivan was the personification of shrewdness and forthrightness as the millionaire; Mr. Michael Hogan bore thy adversities of the harshly-treated Gilbert with a gentlemanly air; and Miss Edith Sharpe as the wife-mistress, played with an intensity which still left room for some humour. Miss Joyce Bland was sweetly direct as the young lady who solved all the trouble; Mr. André Van Gyseghem was an engaging bright young thing; Miss Josephine Middleton dithered amusingly as an Army officer's relict; and good work came from Mr. Neil Porter in a rather colourless part. Miss Judy Menteath and Mr. John Boxer had a lively duologue at the beginning, and Mr. Charles Lefeaux brought a wonderful sense of character to a tiny and inarticulate part of a maitre d'hôtel.

"TWO TO ONE."

AT THE ROYALTY.

A Comedy in Three Acts, adapted by Ruth Chatterton from the French of Robert de Flers and G. A. de Caillavet, presented by Dennis Eadie Ltd. at the Royalty Theatre on Monday, October 13.

Honoré	Duncan Yarrow
Fridel	Torin Thatcher
Louise Gervais	Doris Hilditch
Jacques Herrer	Kim Peacock
Georges Herrer	Ralph Truman
Baron de Berville	Martin Walker
Leon Brotonneau	Huntley Wright
Lardier	Herbert Ross
Thérèse Brotonneau	Daisy Markham
Céleste	Bey Dauncey

Producer ..... L. E. Berman.

A full notice of this adaptation from the French appeared in these columns after the Arts Theatre production a week or two ago, under the title of "Monsieur Brotonneau." It has obviously been Mr. L. E. Berman's endeavour to bring out the farcical elements and for that reason, Mr. Huntley Wright has taken over the part originally taken by Mr. Ivor Barnard. Mr. Wright gives a comic performance on his familiar lines, which hardly fits in with the sentiment of the piece, and the total effect is somewhat uneven, not to say ragged.

It seems peculiarly difficult to transplant these French comedies across the Channel. "Two to One" is certainly not a happy effort, partly because some of the chief parts are not very well acted. Neither Miss Daisy Markham nor Miss Doris Hilditch were too happily cast as the two women who tussle for the little bank clerk's affection, although Miss Hilditch looked pretty and appealing as the typist. There was a first-rate performance from Mr. Martin Walker as the aristocratic lover and Mr. Ralph Truman and Mr. Kim Peacock acted admirably in small parts. Possibly the best thing of the evening was Mr. Herbert Ross's tiny sketch in the first act, which, it is pleasant to record, was enthusiastically applauded.

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AMY
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SONG OF THE DAWN
I LIKE TO DO THINGS FOR YOU
RO-RO-ROLLIN' ALONG
MOANIN' FOR YOU
HANDSOME GIGOLO
HAPPY FEET
SITTIN' ON A RAINBOW
THAT NIGHT IN VENICE
I DON'T WANNA GO HOME
I'VE GOT A FEELING
WAITING FOR THAT THING CALLED HAPPINESS
MY LOVE AFFAIR
THE KING'S HORSES

VALSES

MEET ME IN MY DREAMS TO-NIGHT
PRINCESS ELIZABETH
MOLLY
ROMANCE
SILV'RY MOON
LAZY LOU'SIANA MOON
AIN'T IT GREAT TO BE HOME AGAIN?
WHEN I PASSED THE OLD CHURCH DOOR
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NEXT WEEK'S CALLS.

MONDAY, OCTOBER 20, 1930.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR NOV. 10, 1930, NOW DUE.

ADAMS' AGENCY DIRECTION.

GRANTHAM THEATRE ROYAL.—"The Singing Clown."
HULL ALEXANDRA THEATRE.—"Speed and Sparkle."
YORK EMPIRE THEATRE.—"The Town Show."

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—W.D. Productions present "This Is Variety."
ASHTON-UNDER-LYNE PAVILION THEATRE.—Talkies.
BURY HIPPODROME.—Talkies.
ECCLES CROWN THEATRE.—Edwards and Franks present "Hot Rhythm" revue.
LIVERPOOL PAVILION THEATRE.—Thos. P. Convery presents "Vaudeville Voyage" revue.
MANCHESTER HULME HIPPODROME.—Ben-Well Productions present "Golden Arrows" revue.
MANCHESTER JUNCTION THEATRE.—Talkies.
MANCHESTER METROPOLE THEATRE.—Variety Entertainments present Ande Family, Peel and Curtis, Lena Brown, Rigby and Royle, W. C. Barnes, Hal Wright.
MANCHESTER KING'S THEATRE.—Harry Anthony presents "Playthings" revue.
MANCHESTER OSBORNE THEATRE.—Harry Gilpin presents "Apres Vous" revue.
MANCHESTER EMPRESS THEATRE.—Talkies.
MANCHESTER QUEEN'S PARK HIPPODROME.—Talkies.
MORECAMBE WINTER GARDENS.—Pictures and Dancing.
PRESTON ROYAL HIPPODROME.—Harry Beresford presents "Sensational" revue.
PRESTON KING'S PALACE THEATRE.—Talkies.
SALFORD HIPPODROME.—Sir Robert Peel and his Band, Loch and Lomond, 14 Gretta Kids, Stan Stafford, Lewis and Lawn, Tarzan and Lady, Tambo and Tambo, Lester and Lee.
(For all ... : Monday band reh. 2 o'clock.)

COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA.—Talkies.
NORWICH THEATRE ROYAL.—"Troubled."
SWINDON EMPIRE THEATRE.—Percy Holmshaw's Road Show.
WINDSOR THEATRE ROYAL.—"Almost A Honeymoon."

FRED COLLINS VARIETY AGENCY LTD. DIRECTION.

ABERDEEN TIVOLI THEATRE (reh. 1).—Flotsam and Jetsam, Leo Sax Trio, Juggling Demons, Dave Poole, The Greys, Hicken and Rose, Oliver and Mack.
EDINBURGH THEATRE ROYAL (reh. 12).—Taynan Productions present "Splendour" revue, cast including Dave Morris, Constance Neville, Will Morris, etc.
GLASGOW METROPOLE (reh. 12).—G. H. Elliott, Reinsch Bros., Jack Grieve, Sussex and Surri, Phil Ward, Teresa Russell, Lyndon and Moore, Sam Murray.
GLASGOW OXFORD.—Company as booked.
LIVERPOOL SHAKESPEARE (reh. 12).—Ella Shields, Jack Martell, Joan Vallis, Tony Raglan, Jack Strand and Joan Wells, Benedetti Bros., The Three Sparks, Christien Sands, Maggie Maclean, Alf Thomas.

GAUMONT-BRITISH PICTURE CORPORATION, LTD.

BRADFORD NEW VICTORIA (reh. 10).—Week, Michael Ivan and Partner, Rosina Pinkerton, and Chorus.
CANTERBURY MUSIC HALL (reh. 10.30).—Mon., Daimler and Eadie, Gertrude Concannon. Thurs., Henry Hearty, Pam and Douglas.
CLAPTON RINK (reh. 10.30).—Mon., Jack Stocks, Clifford and Rhodes. Thurs., Shirley Whyte, Allan and Gordon.
EAST HAM PREMIER (reh. 11).—Week, Harry Wulson, Austel and Arthur.
FINSBURY PARK RINK (reh. 10).—Week, Prince Chang Li and Co. in "Chinese Nights."
HANLEY REGENT (reh. 10).—Week, Four Carlos.
KENNINGTON THEATRE (reh. 11.30).—Mon., Kaye and Kahn, Grant and Cute, Astor and Astoria.
LUTON PALACE (reh. 11).—Week, Welsh Miners, Les Four Paulettes.
MILE END EMPIRE (reh. 11.30).—Mon., Three Remmos, Ken Kerry. Thurs., McCarthy and Thoms, Vernon and Ford.
NEW CROSS KINEMA (reh. 10).—Week, Eight New Victoria Girls with Loranna, Kennedy and Aldis, Chas. Ellis, The Brooklyn Boys, Marie Hillier.
PECKHAM TOWER (reh. 10.30).—Week, M. Gintaro, Ross and Radford.
PUTNEY HIPPODROME (reh. 11.30).—Mon., McCarthy and Thoms, Joyce and Shields, Tommy Sandilands. Thurs., Kaye and Kahn, Two Van de Pecars, Haden Herbert Four.
SHEFFIELD REGENT (reh. 10).—Week, Blue Slavonic Company, Wyn Cartwright.
SHEPHERD'S BUSH PAVILION (reh. 10).—Week, Max Theilon Troupe, The Roulskow Singers.
SOUTHPORT PALLADIUM (reh. 10).—Week, Robert Reilly and Kathleen Destournel and his Eight Kilkenny Kittens.
STAMFORD HILL SUPER (reh. 11.30).—Mon., Effie and Sylvia, Page and Parkes, Rome and Leonard. Thurs., Joyce and Shields, Tommy Sandilands, and company as booked.
STRATFORD BROADWAY (reh. 11).—Week, Maldwyn, Williams and Co., The Flying Potters.
TOTTENHAM PALACE (reh. 11).—Mon., Henry Hearty, Toscano Bros. Thurs., Jack Stocks, Three Remmos.

GENERAL THEATRE CORPORATION, LTD.

BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—George Clarke, Clapham and Dwyer, A. C. Astor, Act Superb, Jimmy Campbell, Doris Ashton and Billy Rawson, and company as booked.
BOSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—"Making Whoopee."
BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—"The Reply to the Talkies."
HOLBORN EMPIRE (reh. 11) (Flat Pitch).—Hetty King, Billy Bennett, Three Rolling Stones, Coram, Archie Glen, Walter Williams and Winnie Collins, Frakson, Les Athenas.
LEEDS HIPPODROME (reh. 12) (Flat Pitch).—"Sensations of 1931."
LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—"Painting the Town Red."
LONDON PALLADIUM (reh. 11) (Flat Pitch).—George Robey, Jean and Fritz Hubert, Talbot O'Farrell, Naughton Wayne, Renee and Godfrey, Teddy Brown, Will Hay, Clarkson Rose, Sam Mayo, Tom Davies Trio, and company as booked.
NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—Tom Burke, Florrie Forde, Max Miller, James Hunter, and company as booked.
PENGE EMPIRE (reh. 12) (Flat Pitch).—"Love Lies."
PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—Conway Tearle, Adele Rowland, Harold Walden, Auntie, Billy O'Connor.
SOUTHAMPTON HIPPODROME (reh. 12.30) (Flat Pitch).—"Beauty On Parade."
SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—"Laughs."
WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—"Pageant On Parade."

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EDINBURGH KING'S (reh. 11).—Fred Terry.
EDINBURGH LYCEUM (reh. 11).—"The Luck of the Navy."
GLASGOW ROYAL (reh. 11).—Covent Garden Opera Co.
GLASGOW KING'S (reh. 11).—"Ever Green."
LIVERPOOL COURT (reh. 11).—Miss Sybil Thorndike.
NEWCASTLE ROYAL (reh. 11).—"Dear Love."

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ALDERSHOT HIPPODROME.—Murray Mills' revue, "Still Going Strong."
KINGSTON EMPIRE.—Horace Goldin and Variety Company.

LAWRENCE WRIGHT DIRECTION.

BLACKPOOL.

CENTRAL BEACH PAVILION.—Reg Ewen, Harold Harris, Norman Warwick, Denham Charles, W. L. Somerset, Mabel Allison, Horace Ainsley.
CHINATOWN KIOSK.—Margaret Duke, Winnie Berwick, Jessie Grady.
NORTH PIER.—"Sparklets" Concert Party. Cast includes Charles Hill, Earle Holt, Dora Hulme, Gladys Steele, Alice Ray, Sydney May.
PALACE BALLROOM.—Lawrence Wright's Kiddies' Kabaret.
PROMENADE PAVILION.—Jack Beresford, Stan Statham, Bob McLaren, May Johns, Jimmy Lord.
ROCKLANDS PAVILION.—Tom Carlisle, Thomas Royston, Harold Ridge, Bert Ewin, Jim Carlisle, Charlotte Seed.
UNCLE TOM'S CABIN.—Frank Clark, Tom Yates, Tom Brown, Arthur Tempus.

LONDON SYNDICATE HALLS.

(*See page* 13.)

THE MACNAGHTEN VAUDEVILLE CIRCUIT.

BLACKBURN.—W. H. Treherne presents Bostock's Royal Italian Circus.
BRADFORD.—Alpha Pro. present "Breakaway."
CARLISLE.—Company as booked.
HALIFAX.—Baldrick and Williams present "Golden Melody."
HUDDERSFIELD.—Baldrick and Williams present "All Right on the Western Front."
SOUTHAMPTON.—H. Dubourg presents "Show A Leg."
WARRINGTON.—Jules Cheroy, Skeets Martin, Beattie and Delva, The Fanjacks, Fred Decuna, The Embert Sisters, Ara and Zetta, Lloyd and Hill.
(Rehearsals at all halls at 12 o'clock.)

MOSS' EMPIRES, LTD.

ABERDEEN H.M. (reh. 11) (Low Pitch).—"Wild Rose." Cast includes Norman Griffin.
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—"Seeing Is Believing." Cast includes De Biere, Norman Carrol, Leon and Kiki, Willy Pantzer, The Superb 8, The Three Virginians.
BIRMINGHAM THEATRE ROYAL (reh. 11) (Low Pitch).—The Daniel Mayer and Co., Ltd., present Paul Robeson and Co.
BLACKPOOL GRAND THEATRE (reh. 11).—"Miss Adventure." Cast includes Renee Kelly.
BLACKPOOL OPERA HOUSE (reh. 11).—(Amateurs) Blackpool Musical Festival.
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—Pavlova, supported by Pierre Vladimiroff and Corps de Ballet.
CARDIFF EMPIRE (reh. 1) (Low Pitch).—"Journey's End."
EDINBURGH EMPIRE (reh. 11) (Low Pitch).—"Journey's End."
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—"Ernie's End." Cast includes Ernie Lotinga.
GATESHEAD EMPIRE (reh. 1).—The Denville Stock Company in "The Shaughran."
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—The Follies Bergere Revue, "De la Folie Pure."
GLASGOW EMPIRE.—Theatre closed for Rebuilding.
HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—Toto, Gus Chevalier, Robot? the Jessie Ruddock Girls, Felice Napier, The Four Brightonians.
HULL PALACE (reh. 1) (Low Pitch).—"Paris and Piccadilly." Cast includes Fred Miller and Jack Stanford.
LEEDS EMPIRE (reh. 1) (Low Pitch).—Carl Brisson and his sister Tilly, Naughton and Gold, Dorray Sisters and Hilda, Somers and Fell, Wally Marelly, The Zanfrellas, George Lacy.
LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—Alfred Butt, in conjunction with Lee Ephraim, present "The Desert Song." Cast includes Alec Fraser, Kitty Reidy and John E. Coyle.
LIVERPOOL EMPIRE (reh. 1) (Low Pitch).—Moss' Empires, Ltd., present a Julian Wylie production, "Nippy." Cast includes Binnie Hale, Arthur Riscoe, Debroy Somers and his Band, and Clifford Mollison. (Second week).
LONDON HIPPODROME (reh. 11).—Herbert Clayton and Jack Waller, in association with Moss' Empires, Ltd., present "Sons o' Guns." Cast includes Bobby Howes, Robert Hale and Mireille Perrey.
MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—Herbert Clayton presents "Little Tommy Tucker." Cast includes Ivy Tresmond and Gene Gerrard. (Second week).
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—Lee Ephraim presents "Rio Rita." Cast includes Howett Worster, Freddie Forbes and Daisy Elliston.
NEW CROSS EMPIRE (reh. 1) (Low Pitch).—Julian Wylie presents "Happy People." Cast includes Jenny Howard and Billy Danvers.
NEWPORT EMPIRE (reh. 12) (Low Pitch).—"Hello! Folks." Cast includes Tommy Handley.
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—"Tout Paris." Cast includes Frank O'Brian and Angele Guilberte.
NOTTINGHAM THEATRE ROYAL (reh. 12) (Low Pitch).—Macdonald and Young present "Here Comes the Bride." Cast includes George Carney.
PORTSMOUTH THEATRE ROYAL (reh. 11).—The Denville Company in "The Prince and the Beggar Maid."
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—"Silver Wings." Cast includes Harry Welchman.
SOUTH SHIELDS EMPIRE (reh. 1).—"Wide-Awake."
SOUTH SHIELDS THEATRE ROYAL (reh. 1).—The Denville Stock Company in "Dandy Dick."
SOUTHAMPTON EMPIRE (reh. 1) (Low Pitch).—Macdonald and Young presents "The Maid of the Mountains." Cast includes Annie Croft.
SOUTHSEA KING'S THEATRE (reh. 1.30).—The Co-optimists.
STRATFORD EMPIRE (reh. 1) (Low Pitch).—Alfredo and his Band in "The Big Ensemble."
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—Nervo and Knox, Four Brownie Boys, The Daros, George Hurd, Marie Nyman, Leon and Lucette, etc.
SUNDERLAND THEATRE ROYAL (reh. 1).—The Denville Stock Company in "Peg o' My Heart."
SWANSEA EMPIRE (reh. 2) (Low Pitch).—"The House that Jack Built." Cast includes George Doonan and Phyllis Bourke.
VICTORIA PALACE (reh. 11.30).—Jack Taylor presents "The Victoria Vanities."
WEST HARTLEPOOL EMPIRE (reh. 11).—"Finnigan's Follies."

STOLL TOUR.

(*See page* 13.)

SUMMERS BROWN CIRCUIT.

CAMBERWELL PALACE (reh. 12).—Wheeler and Davis's "Casino de Paris."
CLAPHAM GRAND (reh. 12) (Flat Pitch).—Archie Pitt's "The Show's the Thing."
CROYDON EMPIRE (reh. 12).—Syd Seymour and his Mad Hatters Band, and company as booked.
HAMMERSMITH PALACE (reh. 12).—Maurice Cowan presents "The Surpassing Show of 1930."
ILFORD HIPPODROME (reh. 12).—William Henshall presents "Une Nuit Excitante."
ISLINGTON EMPIRE (reh. 12).—Will Murray's "Casey's Court, 1930."
KILBURN EMPIRE (reh. 12) (Flat Pitch).—Archie Pitt's "The Revue Shop."

THEATRE SECURITIES LIMITED.

(Managing Director: Mr. Harry Goodson.)
BRISTOL EMPIRE (reh. 1).—"Going the Pace."
CAMDEN TOWN BEDFORD (reh. 12) (Flat pitch).—"Show Life."
DOVER KING'S (reh. 12).—"One of the Best."

MISCELLANEOUS.

ASTON HIPPODROME (reh. 12).—"Irish Smiles."
AYR GAIETY (reh. 1) (Flat pitch).—Nora Bancroft presents "Playtime."
BATH PALACE (reh. 1).—"The Laugh Parade."
BLACKPOOL PALACE VARIETY THEATRES.—Johnnie Watson and his Dogs, Dinkie Denton Trio, Lewis Devonport, Norman Long, The Houston Sisters, Tommy Fields and Nino Rossini.
COVENTRY HIPPODROME (reh. 12).—"The Singing Clown."
EXETER HIPPODROME.—Gaston and Andree, Dalton Sisters Stoll and Steward, Norman Burrows, The Kirks, Teddy Williams.
HEREFORD KEMBLE THEATRE.—"By Candle Light."
ISLINGTON CARLTON (reh. 11).—Dennis Duo, Minerva Four, Jack Warman.
KEIGHLEY HIPPODROME (reh. 11.30) (Low pitch).—"77, Park Lane."
KIDDERMINSTER OPERA HOUSE.—"Mayflower."
NORTHAMPTON NEW THEATRE (reh. 12).—"On the Spot."
NORTHAMPTON OPERA HOUSE (reh. 11.30).—Northampton Rep. Co. in "The Moving Finger."
PLYMOUTH PALACE.—"Making Good."
POPLAR QUEEN'S (reh. 4).—"Military Pickle."
READING PALACE (Band reh. 12).—"The Lido Follies."
SHEFFIELD HIPPODROME (reh. 12).—"Playing the Game in the West."
SHOREDITCH "LONDON."—Alf Goddard, Camille Gillard Sansome and Bent, Bertini, Iris and Noranna Rose, Jimmie Ferguson, Skating Scamps, Lily Long, Ernest Shannon, Darty and Partner.
STOKE NEWINGTON ALEXANDRA (reh. 12) (Low pitch).—"Painted Dolls."
UPTON PARK CARLTON (reh. 11).—Four Lovick Jewels, Royce and Partner.
WALHAM GREEN GRANVILLE (reh. 12) (Flat pitch).—"Fast Life."

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PEOPLE'S THEATRE FOR LONDON.

GALLERY FIRST NIGHTERS' CLUB DEBATE.

The first debate of the season took place on Sunday last at Club Headquarters, on "The People's Theatre," with Sir Alan Cobham in the chair and Miss Nancy Price as the principal speaker.

Sir Alan explained that although his business was not connected with the theatre, he always welcomed the opportunity of seeing a play, and he was in agreement with their movement. He read a letter from Mr. J. T. Grein, who thanked him for pleading their cause. Mr. Grein wrote that he thought of the idea in a dream he had one night in Berlin. Sir Alan wondered what sort of a night he had had. In it Mr. Grein visualised a people's theatre such as they had in Berlin, where the support came from the workers' half-crowns, and he was sure a similar movement would be successful here—a godsend to the masses and an antidote to the cinema. Sir Alan read the letter in its entirety, with its personal opinions, and confessed that he was glad that part was over, as he always felt he could not read, and his wife always told him so. He would mention also that their chief object was to give employment to actors at a living wage.

English a Theatre-going Nation.

Miss Nancy Price, who expressed her pleasure at being present, confessed she had no notes as she hated speeches of all kinds. She detested sermons, but she liked to answer questions, so after she had explained the details of their scheme the meeting could hurl as many questions at her as they liked. The whole matter was very vital. Theatre prices were iniquitous. Stalls which had been introduced at 10s. 6d. by the Bancrofts at the Prince of Wales' were now 15s., and in some cases even selling at a guinea. She admitted always paying for admission to theatres, and then she felt she could criticise, but most frequently she went in the pit, where there were no bars, or distinctions. She recollected some old prints she had where the occupants of the boxes were depicted standing talking and buying oranges while the poor actors were attempting to act Shakespeare. England was a theatre-going nation, and yet theatres in other countries had the most comfortable seats at most reasonable prices. In particular, there were people's theatres in Brussels, though partially State-supported, and the Odeon in Paris. Of course, she knew they would get no support from the State. The National Theatre had been talked about for some time. They even had left to them about £60.000, but that was not apparently enough. £2,000 would be enough for the people's Theatre in half-crowns, and that would be the thin edge of the wedge. There was no backing for them for publicity or organisation. All the work was being done by their own members. There were already 20,000. She loved to work and struggle, and she thought that effort was the zest of life. If they all came into the scheme, it would be a great success. They would not produce worn-out plays, but good plays which had not been performed for some time. She had just seen Galsworthy, who had promised them his plays and had become a founder member. The play's the thing, and then the players. Anything good could be performed in a room. Time was often wasted on hanging a picture on a stage whilst the actors themselves had not been properly rehearsed.

Terms of Membership.

In the proposed People's Theatre they would change their plays once a month, and there would be a special system of booking seats. Members subscribing 2s. 6d. before November 30th will be entitled to a season ticket for one year. After that date, the subscription would be raised. Membership will give admission to any performance for 2s. 4d., including tax. There would be a sixpenny gallery. Any one subscribing ten guineas would be a founder patron. Negotiations were in progress with a central West End Theatre, where the first production would take place at the end of November, and would be a famous play with a star cast. The price of membership rendered it in the power of nearly every citizen to establish a people's theatre in London. Their gallery would be sixpence for members and one shilling for plutocrats. Where there were cheaper seats, the seats were filled and there was enthusiasm. Pits and galleries wese always well filled, but in the newer theatres there were no pits or galleries. That was killing the theatre. There were civic theatres at places like Leeds and Bradford, with good audiences. Here the occupants were the "slugs." They already had a variety of members all over the country from people in all professions. They had duchesses and taxi-drivers, and the duchesses asked more questions about their half-crowns than anybody else. John Masefield thought the scheme splendid. G. B. Stern had become a member, also Miss Belloc Lowndes. Dame Madge Kendal, in joining, hoped they would not do suggestive plays, but depict human nature in kitchen or drawing-room. That they would certainly do. Lady Benson, Matheson Lang and other managers gave support. Some theatres were already jealous, but they had received promise of support from Jack de Leon and A. E. Abrahams, amongst others. Willie Clarkson, William Stone, Mrs. Philip Snowden were on their side. Some schoolboys had written, "We are thrilled." So was she. Several amateur theatres, especially the St. Pancras People's Theatre, had done good work. Orchestras, had also joined. Anybody who wanted further information could get it then and join the scheme that evening.

Before the debate which followed, Mr. Leslie Bloom announced that Cedric Hardwicke would speak at the meeting on Oct. 26th, on "The Play is not the thing."

MR. HANNEN SWAFFER

ON "THE THEATRE OF TO-DAY."

The Memorial Hall in Farringdon-street was crowded last Thursday evening for the lecture by Mr. Hannen Swaffer to the Literary and Debating Section of the Lensbury Club. Introducing the speaker, Mr. H. K. Stein, M.A., B.C.L., said that it was one of the soundest canons of dramatic criticism to see and hear before judging. They had the opportunity of observing the unique and interesting exterior of Mr. Swaffer, and could judge his mental make-up as well.

The Stein Song.

Mr. Swaffer got on good terms with his audience at once by referring to the Chairman's opening speech as "The Stein Song," and went from that into a description of the birth of the English Theatre in the Catholic Church long ago with miracle plays. Dealing with the question of American domination of entertainments in this country, he said that radio enthusiasts always picked up American stations because of their programmes. America paid fabulous salaries—that was the reason. The "talkie" business wanted the greatest geniuses in the world of the theatre, and America was willing to pay for them.

Actor-Managers.

The old actor-manager would never allow his theatre to fall below a certain standard. These actor-managers, with all their limitations, believed in the theatre. They had a policy, a permanent company and ideals. Society was the curse of the modern theatre. There were so few idealists who took their job seriously. One of the best specimens of modern idealists was his friend, Miss Sybil Thorndike, a woman of culture, nobility of character and the utmost decency of mind and conduct. Shaw wrote for her the greatest play he ever wrote. Miss Edith Evans was another woman something like her. She had built up for herself a good reputation and there was not in this country to-day another actress half as clever as Miss Evans in Restoration comedy.

Henrik Ibsen.

The modern theatre was very much influenced in its thought by Henrik Ibsen. He dared to write a play called "The Doll's House" about the right of a woman to live her own life. After that came Pinero who, in "The Second Mrs. Tanqueray," frankly discussed what were then called sex problems. This was thought to be a terrible thing. He followed it with "The Gay Lord Quex," in which there was a bedroom scene, for which the Bishops on the Bench turned and rent him. Dealing with the Censorship, Mr. Swaffer said this would not be necessary if we had the old actor-managers like we used to have. He told of his experiences in national theatres and opera houses on the Continent and he urged them to destroy the idea that a National Theatre could do anything. How could it be suggested at a time like this, with the country desperate because of declining trade, that we could afford to pay for a National Theatre. If people wanted a theatre or a better kind of art, let them pay for it themselves.

Good and Bad Plays.

If the theatre to-day was bad, then it simply meant that people preferred bad plays to good ones. There were two or three good plays in London to-day which he urged them to go and see. One was at the Queen's Theatre, where "The Barretts of Wimpole-street" was a remarkable contribution to drama. It was brilliantly acted. Mr. Cedric Hardwicke, who was in it, he sometimes thought was the finest actor in this country. Then there was "The Breadwinner," at the Vaudeville. The dramatist in it has got something to say, and it was a work of art. One of the greatest artists on the English stage, in his opinion, was Gracie Fields. She was an example of a woman who, by hard work, fixity of purpose and continuing to do what she thought she ought to do, had succeeded. She was an instructive artist in that she so sensed a change in the audience that she herself changed automatically.

There was a discussion afterwards, led by the Chairman, and a vote of thanks to Mr. Swaffer, moved by Mr. I. Henry Noble, to which Mr. Swaffer replied. A vote of thanks to the Chairman, proposed by the Hon. Secretary, Mr. K. B. Showler, was also duly acknowledged.

For South Africa.

The following artists sailed from Southampton on Friday last, October 10th, per R.M.M.V. "Carnarvon Castle," to fulfil engagements with African Theatres, Ltd., booked by the I.V.T.A., Ltd.: To play in vaudeville, the Tibor Comory Trio and the Norman Sisters; and to play in "Hullo Maskelyne," the great illusion production, Jasper Maskelyne, supported by the following company: Miss Mary Maskelyne, Miss Cecil Home Douglas, Ben Said, Finlay Dunn, Glyn Grafton, W. A. Howell, H. J. Brimble, G. A. Martin and A. S. Barber.

"TOPAZE."

AT THE NEW.

A Comedy in Three Acts, from the French of Marcel Pagnol, by Benn W. Levy, presented by the Daniel Mayer Company and Shubert Theatre Corporation, by arrangement with Miss Mary Moore, at the New Theatre, on Wednesday, October 8.

Topaze	Raymond Massey
Bleriot	T. D. Dilworth
Ernestine Muche	Rita Page
Muche	Frederick Lloyd
Tamise	Sebastian Smith
Le Ribouchon	Gatenby Bell
Suzy Courtois	Alice Delysia
Baroness Pitart-Vergniolles	Martita Hunt
Castel-Benac	Frank Cellier
A Butler	William Home
Roger de Berville	Donald Wolfit
Typist	Nancy Barnett
Gendarme	William Home
A Venerable Old Man	Marcus Barron
Cordier	John Denis
Durand-Victor	W. Speechley
Agenor Pitart-Vergniolles	John E. Skinner
Seguedille	Tony Halfpenny
Tronche-Bobine	Wilfred Carter
Jusserand	Fred Harris
Bertin	Alec Brown
Blonde	Leslie Williams
Debusson	Douglas Beaumont
Mentez	Harry Glover
Gigond	Dennis Thoroughgood
Producer	Reginald Denham

The critic is faced with the fact that this play, which has run well over two years in Paris and been played successfully all over the world, which has made a very large fortune for its French author and beaten the records of "Journey's End," is in its English presentation a dull entertainment. What has happened to "Topaze" in the journey across the Channel? The question is not easy to answer. Possibly the fault can be allotted fairly evenly between the translator, the producer and some members of the company. I have not seen the original, but I can imagine it is a light, sparkling, quickly-moving satire—the sort of thing French audiences love. At the New Theatre, the piece is played as naturalistic comedy, with touches of farce that seemed out of place. There were two moments last Wednesday when the play came to life. The first was in the scene in the school that opens the story, when Miss Martita Hunt, as the Baroness who comes to complain about her imbecile son's bad report, by her quick, bright, lively acting gave a hint of the true gaiety of the satire. The other was when the old gentleman with the grey beard came on his blackmailing mission.

To present the character of Topaze naturalistically makes the play impossible. One cannot believe that the idealistic schoolmaster who is sacked for his honesty in the first act and becomes the innocent dupe of the grafters in the second, is the dapper young gentleman who outwits his employers in roguery in the last act. Within its limits, Mr. Raymond Massey's performance was a good one. There was charm in his presentation of the shabby, high-thinking, modest Topaze who believes so fervently that honesty is the best policy and he was amusingly efficient at the end as the prosperous rogue who finds that it is dishonesty that pays. But the two people were quite different individuals, and there was no hint of Topaze the grafter in the schoolmaster who was so mercilessly ragged by his pupils at the beginning of the play.

The curious thing is that although there was one of the most expectant audiences in London on the first night (it is said that people waited for the pit and gallery for thirty-six hours), the cast seemed tired. I believe that Madame Delysia was suffering from some throat trouble and this may have accounted for her indistinct talking and the lack of flamboyance in her acting as the French enchantress. She was certainly not at her best. This possibly had an effect on the rest of the company, although Mr. Frank Cellier's sketches lightly and fairly effectively the municipal councillor who makes Topaze his dupe. Mr. Frederick Lloyd did well as the burly headmaster; Mr. Sebastian Smith contributed a neat little study of one of the other masters, and Mr. Donald Wolfit was perhaps most in the spirit of the play as the young man whom Topaze replaces. Particularly good was Mr. Marcus Barron's short scene as the venerable old gentleman.

Miss Conti supplied the boys in the schoolroom and they played as if they enjoyed the fun, and if the production had been as bright and flamboyant as the scenery designed by Mr. Aubrey Hammond—which really caught something of the hard cynical brilliance of the play—it would have been a gay evening.

The reception was lukewarm.

G.W.B.

O.P. Club.

Seven debates and four dinners have been arranged for the O.P. Club season, which begins on Sunday next, when the Club's President, Mr. G. F. Holland, will speak on "The Theatre and the People." The chair will be occupied by Mr. J. T. Grein. Applications for membership, particulars of which may be obtained of the Secretary, 79, St. Martin's-lane, are invited.

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CHARITY MATINEE AT THE METROPOLITAN.

A special matinée was held at the Metropolitan on Thursday, in aid of the St. Mary's Hospital, under the patronage of Princess Arthur of Connaught, the Mayor and Mayoress of Paddington, Alderman Leonard T. Snell, J.P. and Lady Handover and the Paddington and St. Marylebone Rotary Club. The programme, which was arranged by Miss Leddington, of the Syndicate Theatres, was a full and well selected example of some of the best variety entertainment of the day. After the overture by Leon Bassett, Strand and Wells, the new comedy couple were an appetising hors d'œuvre, followed by Varney and Butt, in their cheery and chatty chatter. Collinson and Dean certainly made them laugh in their dialogue. Minnie Love in her mimicry was decidedly entertaining and Teddy Brown, the one and only, pulled down the house with his xylophone playing. Ben Leven sang in this act. Ella Retford excited great admiration with her charming songs and Harold Kelly and Ethel Alderson presented a new song and dance act. Wyn and Ivy, in their merry mélange, were appreciated fully and the W. L. Trytel Trio gave them a real musical treat. The Cossack Orchestra and Choir, with Lieut. W. Zaaloff and Captain A. H. Strelsky, were a decided novelty, and Clapham and Dwyer excited more laughter with their nonsense patter. Bonell and Bay were a sheer delight with their music and dancing, and Toto exhibited great resource at the end of the programme with his quaint manœuvres. There was not time to complete the whole bill, which included Joe Pearson, Billy Elliott, George Jackley, Wish Wynne and Lily Moore and Percy Martin. Ernest Skeggs and his boys worked with a will on the stage, and manager Billy Matthew was in evidence all the afternoon.

A MATINEE DANSANTE.

At the Grande Theatre, Croydon, recently, the pupils and students of the Ripman School of Dancing presented an attractive programme for the annual matinée dansante. Mrs. Olive Ripman, principal of the school, evolved and produced the entire performance, which embraced all types of dancing and introduced the new numbers—the Midway Rhythm and the Moochi, two dances which promise to be popular in ballrooms and dance halls this autumn. The items included the Hungarian Gipsy scene; a most attractive fantasy entitled "On the Road to Dreamland," by Dorothy Barron, the principal dancer of the Ripman School, in which one small red-headed boy appeared with a host of small girls; and the Fire Festival, showing the survival of the ancient rites of the worship of the sun, the ballet introducing torch processions and dances. A fire wheel was lighted and rolled down the hillside (symbolising the passage of the sun) and young athletes leapt through a bonfire in a splendid finale. The lighting and colouring effects were charming. Interesting numbers filled the second half of the programme and included dances of three centuries, the eighteenth, nineteenth and twentieth, finishing with a cabaret. There was an excellent audience, which was most appreciative.

The New Victoria Cinema.

"Old English," Mr. George Arliss's latest picture for Warner Brother's and Vitaphone, which is based on the stage masterpiece of the same name by John Galsworthy, has been chosen to open the New Victoria Cinema, and Mr. Arliss himself is to perform the opening ceremony, which will take place this (Wednesday) evening. The cast, many of them members of the original stage company, includes Betty Lawford, Doris Lloyd, Leon Janney, Harrington Reynolds and Ivan Simpson.

THE BOOKSHELF.

NEW EDITION OF SHAKESPEARE.

"The Swan Shakespeare." Edited by C. B. Purdom (Dent: 3 vols., 25/ the set).

Those who saw Mr. Purdom's production of "Mr. Samson," by which the Welwyn Players won the David Belasco Cup in New York, and the Lord Howard de Walden Trophy in London, in 1927, will realise that he knows what he is talking about when he writes about the theatre. These two books should be in the possession of all producers. "The Swan Shakespeare" is a Players' edition, and should be possessed by all amateur actors and people in charge of Little Theatres. The Cambridge text has been used, and Mr. Purdom's notes, printed at the end of each volume, will prove invaluable to producers of the plays. He gives not only such prosaic facts as the number of lines (differentiating between verse and prose) and the properties required, but also a general indication of what he calls the "right attitude" of each particular play, with some comments on the chief characters. The question of the staging is carefully discussed, and Mr. Purdom acknowledges his indebtedness to Mr. William Poel, whose "productions in the Elizabethan manner have done more to instruct us in the true interpretation of Shakespeare than anything any man has done or written." Particularly useful are his notes on the music, and, in most cases, indicates the airs that should be used, and where they can be found.

New editions of Shakespeare are legion, but the "Swan," which has been issued by J. M. Dent and Sons, in very compact form, serves a real practical purpose. Miss Jean Campbell's illustrations carry out the editor's ideas in excellent decorative line drawings.

"THE ERA" 90 YEARS AGO

HAYMARKET.

The "Stranger" drew a very good house at this theatre on Wednesday. Macready, of course, sustained the character of the injured husband, and with his usual talent; nor did Miss Helen Faucit fail to divide with him the tearful sympathies of their auditors. The play has been announced for repetition on Wednesday next. Mrs. Fitzwilliam has returned here for a few nights, previous to another trans-Atlantic trip, and has sustained *Peggy*, and other characters, with all her usual charming simplicity.

ADELPHI.

The drama of "Robespierre," mellowed as it is now by repetition, continues to attract good houses. Yates, in the French tyrant is superb; he is an artist of the first water. The pictures call back fearful recollections of those scenes that shook Europe in the centre. The "Flip-flap Footman," curtailed, goes off much more smoothly, though Wieland has yet too much dialogue. "Jack Sheppard," revived with all the original aids of scenery, etc., make up a night's entertainment to be seen in no other theatre. Paul Bedford, rare Paul, is still *Blueskin*, and Mrs. Keeley *Jack Sheppard*; need we say more for the acting. While on the subject of this theatre, let us perform an act of justice to the incomparable talents of the orchestra of this little theatre, led by Mr. William Healy; the music between the acts is worth a visit to hear.

Reprinted from "The Era," October 18, 1840.

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LONG RUNS AND THE ACTOR.

WE experience a certain hesitation before we join issues in a professional matter with two such acknowledged masters of theatrical craft as Mr. Noël Coward and Mr. Cedric Hardwicke. But we feel that since the first has firmly laid it down that long runs are detrimental to the actor, and that three months is the limit of a satisfactory run from his point of view, and the other, writing in the *Evening News*, has replied, equally forcefully, with a long and imposing array of arguments to bear out his contention—that long runs make good actors—the question, a very important one, cannot be allowed to remain in its present undecided state. We will, therefore, take leave to point out to the contestants that both of them, speaking as individuals, may be perfecly right, but that in attempting to lay down general rules they are hopelessly wrong. Mr. Hardwicke certainly opens his reply by admitting that Mr. Coward's statement might be quite true as regards himself; but he then goes on to proclaim his own point of view with an arbitrariness which seems to recognise no other. He tells us that the actor, to be a success, must be able to play a part a long time, and not allow it to deteriorate into a mere gramophone record. Lengthy runs, he says, teach an actor discipline, which enables him to play his part on all occasions, no matter what his private ills and worries may be. In this connection we should like to observe that it seems to us it is not the discipline which makes it possible for him to carry on, but that many repetitions have resulted in his being able to assume in a mechanical fashion his part, which becomes a mask and a refuge behind which his real, suffering self hides. Mr. Hardwicke remarks further that when, after the first few weeks of a run, he is word perfect and has acquired the mechanics of his part, the actor is free to think over the character he is depicting, to polish it until it becomes as perfect as he is capable of making it. The longer he is given to do this, the better chance has he of being completely successful. Here, it seems, Mr. Hardwicke is speaking of that type of actor of whom he is one of the most brilliant living examples—the actor who builds his characterisations out of a hundred small details patiently collected, weighed, thought over, and then fitted together like the pieces in a jig-saw puzzle. He ignores here completely the intuitive style of actor, who creates out of broad sweeps of inspiration—liable occasionally, it must be admitted, to fail him at critical moments—and who, we feel, is contemptuously dismissed in another sentence, slightly inaccurate, in the article, which says, "Any amateur can go on a stage once and give a remarkable performance."

Directly Opposite Opinions.

LONG runs, we believe, can be as harmful to some actors as they are helpful to others, Mr. Hardwicke, who has had a full experience of them, finds them of assistance in helping him to build up the minute details from which his creations are fashioned. To Mr. Coward, on the other hand, they spell progressive irritability and discomfort. Here, surely, is revealed a vast divergence of temperament, and it would be foolish to accept as final either of the two different verdicts on long runs they give to us. Mr. Hardwicke furnishes instances of great and successful actors whose names are associated with parts which they played again and again—Irving in "The Bells," Forbes-Robertson in "The Passing of the Third Floor Back," and Martin Harvey in "The Only Way." We are inclined to suspect, however, that these actors were chained to their parts through the insistence of the public, and not for artistic reasons; in fact, they must often have been impatient with their involuntary captivity. But as we have attempted to show, it is impossible to draw hard and fast rules in this question. As it relates to himself alone, we heartily agree with the tone of Mr. Hardwicke's article; but when he says it is absurd to imagine that the best training for a young actor is in stock and repertory, and recommends instead a long run, we feel bound to protest. Whatever may be said for and against long runs where established actors are concerned, it is quite certain that they will have a blighting effect on the career of a beginner.

No Hard and and Fast Rule.

INTERVIEW.

FROM SHAKESPEARE TO SOMERSET MAUGHAM.

TALK WITH MISS PEGGY ASHCROFT.

There was no hint of the heavy and oppressive air of theatricality about the bright and cheerful little flat near Piccadilly Circus in which I waited for Miss Peggy Ashcroft one morning last week. And when, after a few moments, she ran in from a shopping expedition, her arms full of books, parcels and flowers, apologising unaffectedly and breathlessly for being late—she was exactly two minutes late—I could discern in her none of the flamboyant attributes of the successful actress as that personage is still, I believe pictured by people who imagine that the stage has stood still since 1865. She did *not* address me in a rich and vibrating contralto voice, nor extend to me a heavily-ringed hand; neither did innumerable jewels on her bosom reflect the morning sun. The days when actors and actresses thought it necessary to trail after them unmistakable symbols of their calling are over. And the stage, consequently, is a saner and less artificial place; worthy of playing a more important and useful part in the life of the people than it has ever done before..

[*Photo*: *Raphael*.
MISS PEGGY ASHCROFT.

Miss Ashcroft began by discussing Mr. Somerset Maugham's much-talked-of new play, "The Breadwinner," and her part in it. I asked her if she didn't feel a little bit of a renegade taking part in a piece which pours such bitter scorn and ridicule on the younger generation of to-day.

"I don't feel in any sense that I am letting down my own generation," she told me. "The young people in the play are seventeen and eighteen, and, therefore, hardly remember the war at all, which fixes a big gulf between them and my contemporaries, who are in the early twenties. There is a tremendous amount of difference between the ages of seven and, say, twelve. We do remember the war, and would never be able to refer to it flippantly, like the boys and girls in 'The Bread Winners.'

"Then, I think a lot of nonsense has been spoken by people who appear to imagine that Mr. Maugham is only writing at the expense of young people in his play. The older ones, with a solitary exception, do not show up any too well, do they? All this so-called hard hitting seems to have been taken far too seriously, though. The play, after all, is a comedy. No one, surely, can pretend that the preposterous young folk who chatter through the first act are drawn faithfully from life. They represent modern youth as any one might see it in a sudden fit of revulsion, while preserving his sense of humour. Mr. Somerset Maugham has exaggerated them to make people laugh."

Shakespearian Frankness of Speech.

I asked Miss Ashcroft if a line in "The Bread Winner," since deleted, had really made her blush when she uttered it on the first night, and remarked I though it strange that certain words which arouse no comment when they are spoken in classical drama should provoke such angry protests when introduced in modern plays. Had she found that these expressions were less awful to say in Shakespeare than in a piece by a modern writer?

"I certainly did not blush at that line," was the answer. "I enjoyed saying it more than almost all the other lines in the play, and I personally am extremely sorry that it has gone. As to your other question, I have had no experience of Shakesperian frankness of speech. Desdemona, the most important part I have played up to now, was not remarkable for her outspokenness. In fact you may remember that she could not bring herself to repeat the names which Othello called her, lest, in doing so, to some extent, earn them. But I'm beginning to get a little tired of discussing what is and is not seemly on the stage. I've had to answer so many questions on the subject during the past year."

Theatricals in School.

I remarked that, as a sign of Miss Ashcroft's quick rise to fame, the recently published edition of "Who's Who in the Theatre" contains no reference to her career.

"If I am not in it," she said, it is entirely my fault. I was asked to send in particulars of myself, but I suppose I took such a long time doing so that I was left out."

"Give me a few of them now, then," I said.

"Very well. I first seriously wanted to go on the stage when I was fourteen. Diana Wynyard and I were at the same school, and, naturally, we became great friends when we discovered each other's interest in the theatre. We were always getting up plays in which we had the two leading rôles. We were encouraged, for a time, by the authorities, but after a while we became altogether too theatrical, and our efforts were no longer smiled upon. By a curious coincidence Diana Wynyard and I made our first real successes in London in the same week, she in 'Sorry You've Been Troubled' and I in 'Jew Süss.'"

"Were you simply stage-struck at school or was it more than that?"

"I was terribly serious, far more serious about the theatre than I have ever been since. I used to read theatrical histories and the lives of all the great actors and actresses. My great ambition was to model myself on Bernhardt, and one day to play 'Hamlet.'"

Studying a Part.

"Is the stage what you expected it to be?"

"Not exactly. You see, I used to think of it as it used to be, in the days of Irving and people like that. It was when I began training with Miss Elsie Fogerty that I began to realize what it was really going to be like. When my training was finished I got a job with the Birmingham Repertory, and my first part was Margaret, in 'Dear Brutus.'"

"How do you study a part?"

"I can't make myself sit down beforehand and think about it. It only begins to grow as I rehearse, and then, if it is a great one, like Desdemona, I become enthralled."

"Do you build out of your own experience?"

"I think it has to be imagination, principally, but you also have to draw on your own experience. A schoolgirl of sixteen can play Shylock and convince herself that she is the character. But she cannot make other people believe in her creation until she has experienced some of its feelings in actual life. When I think back on the parts I've played I always feel I could play them so much better now, with the extra experience I've had—not just acting experience, mind, but of real things."

"Then you have to live your parts?"

"You do in a way. You don't come off the stage thinking you are the character, but, at least, you must go on firmly believing in it. Acting can't be explained. To play Desdemona was a wonderful and poignant experience, but, of course, I did not suffer in the part as I would be capable of suffering if things like that were really to happen to me."

R. C.

FORTHCOMING EVENTS.

OCT. 15th.—"Little Eyolf," Arts; "The Winter's Tale" (B.E.S.S.), Rudolf Steiner Hall.
OCT. 17th.—"The Lyons Mail" (revival), Savoy; One-Act Plays at Beaconsfield.
OCT. 19th.—Green Room Club's Annual Dinner and Dance; Opening Meeting of the O.P. Club, 79, St. Martin-lane, W.C.
OCT. 20th.—"A Gentleman of the Jewry," Rusholme, Manchester; "Treachery," Margate.
OCT. 22nd.—"Mr. Eno—His Birth, Life, and Death," Arts.
OCT. 26th.—"Cheri," Incorporated Stage Society.
OCT. 27th.—"The Grain of Mustard Seed" (revival), Ambassadors.
NOV. 2nd.—Annual Dinner of the Stage Golfing Society, Savoy Hotel; "Karl and Anna" (Venturers' Society), Strand.
NOV. 7th.—Royal National Lifeboat Institution Matinée, London Hippodrome.
NOV. 10th.—"Our Bessie," Opera House, Burnley.
NOV. 13th.—Variety Ball, Covent Garden.
NOV. 23rd.—Annual Supper and Ball, Grand Order of Water Rats, Park-lane Hotel.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to

Phyllis Neilson-Terry—Oct. 15.
Mabel Love—Oct. 16.
Tom Arkinstall—Oct. 16.
J. Forbes Knowles—Oct. 17.
C. R. Collinson—Oct. 17.
Herbert Clifton—Oct. 19.
C. Cameron—Oct. 19.
Alice Lloyd—Oct. 20.
Dennis Neilson-Terry—Oct. 21.

BY THE EDITOR.

The Critics' Lunch.

The idea of a lunch instead of the annual dinner, originated by St. John Ervine during his Presidency of the Critics' Circle last year, proved so popular that the function was repeated at the Café Royal on Friday last. There was a very distinguished gathering, which included many prominent actors and actresses and a number of important theatre managers. At my table we had a particularly good time with James Agate, best of all companions at a lunch or dinner, Marie Ney, Gwen Ffrangcon-Davies, Marda Vanne, Cedric Hardwicke and his wife, Helena Pickard, and Mr. and Mrs. Fewlass Llewellyn. At the next table my friend MacCaffery presided over a party of musical guests, including Mr. and Mrs. Mark Hambourg and Mr. and Mrs. William Murdoch.

* * *

Henry Ainley on the Players.

The best speech of the day came from Henry Ainley, who responded for "The Players." He was uncompromising about the incompetency of some of the actors and actresses of to-day. "About two thousand of them should be put on a big ship and sent far away to sea—we do not want them here," he said. "They are keeping good actors out." He pointed out the necessity for guarding the entrance to the profession, and quoted a letter he received the previous day: "I have seriously thought of adopting the stage as a profession, as my firm has gone bankrupt." After the laughter, he said that the quotation was perfectly true and that he had the letter in his dressing-room at the Haymarket.

* * *

The Kings of To-day.

He regretted that the question was often asked with reference to the stage: "Where are the kings of yesterday?" "It was not fair," he said. He welcomed the return of the actor-manager, which would mean more employment to the right people. "We have Leslie Henson, Miss Cooper and Sir John Martin Harvey, to mention only one or two." They were often asked: "Who was to take the place of the great one?" "Well! there are lots of us," he said with one of his charming smiles, adding, "I am not modest." Immediately he went on to instance Cedric Hardwicke, who blushed very becomingly, Baliol Holloway, John Gielgud and Leslie Henson, who, Ainley assured, "was worth all the comedians that Lamb described rolled into one."

* * *

The Blazing Trail.

"I am tired of hearing people say the stage is done. The stage is not done," Henry Ainley exclaimed. "There is a blazing trail going round from Drury Lane to Hammersmith by way of Streatham-hill, as Chesterton might say. There is a renaissance going on, and I know that the glory, if it has not already returned, is returning quickly and permanently." It was a most inspiring and glorious speech.

* * *

The Other Way Round.

This year's President, W. A. Darlington, dramatic critic of the *Daily Telegraph*, and the author of *Alf's Button*, in a very amusing speech, proposed the five toasts of the afternoon: "Music," "Drama," "Ballet," "The Players," and "The Amateur Players." In the absence of Sir Edward Elgar, who was unfortunately prevented from being present through illness, Sir Frederick Cowen, replying for music, said that he was surprised that the members of the various professions were the guests of the critics; it was generally the other way about. If an actor or a musician wanted something, he usually asked a critic to lunch!

* * *

The Play-tasters' Circle.

A. A. Milne, responding for drama, thought that the Critics' Circle should be re-named the Play-tasters' Circle, and he contrasted the conditions under which dramatic critics and literary critics work. Madame Adeline Genee spoke at some length on the art of the ballet, and pressed the claims of the newly-formed Carmargo Society, and the Earl of Bessborough, who said that one of his ancestors formed the first amateur dramatic club in this country—the Old Stagers—made an excellent speech on behalf of the amateur players.

* * *

Helena Pickard for South Africa.

During the lunch Helena Pickard told me that she is accepting a year's engagement under the I.V.T.A. to appear in South Africa in a series of plays, which include "Murder on the Second Floor" and "On the Spot." I was sorry to hear from Baliol Holloway that "Richard III" had not survived the transfer to the Prince of Wales'. He told me, however, that the production of "A Midsummer Night's Dream" at Christmas is a certainty.

* * *

"The Lyons Mail."

I stood in the wings at the Savoy Theatre one afternoon last week and watched Sir John Martin Harvey rehearsing "The Lyons Mail," and afterwards he talked to me for some time about the origins of the play. I was interested to hear that some time ago he actually received a letter from a descendant of the Lesurgues family living in Paris. He told me he wears the coats and hats that Irving wore as Lesurgues and Dubosc at the Lyceum, and that he is using the famous old prompt book.

* * *

Gordon Craig's Dedication.

No one has yet remarked upon the unusual form of the dedication in Gordon Craig's book on *Henry Irving*, a review of which will shortly appear in "The Era." It is worded, in script lettering, "To Henry Irving, from Gordon Craig, with love and remembrance, Feb. 6th 1930," and is enclosed within a circle. The wording is a replica, *mutatis mutandis*, of the engraved inscription in a watch which Irving gave to Craig on his seventeenth birthday; the circle represents, of course, the watch, and February 6th is Irving's birthday. Altogether a graceful reciprocation!

* * *

The "William" Play.

I was glad to meet Edward A. Pickering again. He gave me the interesting news that the "William" books have been dramatised by the authoress who writes under the name Richmal Crompton. I am afraid, personally, I have never followed the adventures of William, but many of my young friends regard the books in the way that I used to look upon Talbot Baines Reed, G. A. Henty and Kingston, in my younger days. Such is the vogue of William that Pickering showed me the figures that George Newnes, Ltd., had sent him—by the end of this year nearly a million copies of the William books will have been sold.

* * *

A New Christmas Production.

It is more than likely, Pickering assures me, that the "William" comedy will be produced at Christmas time. The play is in two acts and six scenes, and William's admirers may be interested to know that the first scene is Farmer Jenks' field, then shifts to the back garden of William's home, and, later, the youthful hero is seen with his friends in the interior of an old barn in Goombe Wood, and, finally, in the vicarage drawing-room. William's gang, Douglas, Ginger and Henry, are, of course, in the cast, and there is the likelihood that the chief part will be played by a very well-known comedian, who will look the part admirably.

* * *

Children and Fairy Tales.

On the whole, I have found that youngsters do not like fairy tales on the stage, and William, I understand, is a very human, mischievous, modern boy, who is always getting into trouble and gracefully sliding out of it. There are some good grown-up parts in the cast, and the mother is a charmingly drawn character. Edward Pickering has the rights of the play, which is likely to be produced by Norman Page.

* * *

His First Appearance.

I had not seen Edward Pickering since he was manager of the Gaiety. He has had a very interesting career, making his first appearance at the age of seven as the Midshipmite in "H.M.S. Pinafore," at the Theatre Royal, Brighton. He is, thus, one of the "doyens" of the D'Oyly Carte company, sharing the distinction with Jennie Sullivan, a cousin of the composer, who appeared in the same opera in 1887. Afterwards, Pickering was engaged as a choir boy with the Moore and Burgess Minstrels, and when he gave up acting it was to take on managerial duties.

* * *

"Idle But Happy."

It is impossible, having made the acquaintance of Vere Ker-Seymour in the first chapter of his vivid and fascinating autobiography, *Idle But Happy* (Chapman and Hall, 18s. net), to leave him until he has conducted us through all the pages of his exceptionally crowded and interesting life. He is a stimulating companion who has the happy knack of becoming completely absorbed in what holds his attention at the moment. He has touched life at so many different points, and never superficially. He tells of existence in Paris under Napoleon III, and in London during the great Victorian and Edwardian days. He is equally capable of finding adventure on the pavements of London and in the midst of a South American revolution. He gives us introductions to the famous social figures of former times, to actors, gamblers, sportsmen. He attended the cradles of motoring and aviation and knew all the pioneers in those fields of exploration. A whole chapter is devoted to theatrical memories in different parts of the world, the first paragraph of which is so typical of the book as a whole that it must be quoted: "I was nearly burnt to death in the fire of the Esmeralda Theatre in Buenos Aires; I have collected countless fleas in the *Tandas* of Mexico City; I have been outrageously scalped in New York; and I have stood for hours in a queue on a rainy night in London."

ANSWERS TO CORRESPONDENTS

A.B.—*Miss Zena Dare made her first appearance on the stage at the Coronet Theatre, Notting-hill, at Christmas, 1899, in "The Babes in the Wood," afterwards appearing in pantomime at Edinburgh and Glasgow, 1900-3. Her début in musical comedy was made, under Mr. Seymour Hicks, in "An English Daisy," in 1902, in which she played the title rôle. We can find no record of her appearance in "Bluebell in Fairyland."*

SAMUEL TALBY.—*We have been unable to trace the whereabouts of the artist you mention.*

H.J.—*After an exhaustive search, we have been unable to trace a musical act of the name mentioned.*

T. BUCKINGHAM.—*"The Desert Song" is being played this current week at the Alhambra Theatre, Bradford. On October 27, and for the rest of that week, it will be staged at one of the Birmingham Theatres.*

JACKEYDAWRA MELFORD.—*"A Reign of Terror," Theatre Royal, Brighton, March 2, 1885, and at the Avenue, London, April 9, 1885. "Black and White," Prince of Wales's, Southampton, December 27, 1897.*

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALF'S BUTTON.—Oct. 13, Pal., Hammersmith.
ALIBI.—Oct. 13, Devonshire Park, Eastbourne; 20, West Pier, Brighton.
ALMOST A HONEYMOON.—Oct. 13, O.H., Harrogate; 20, T.R., Grimsby.
ALMOST A HONEYMOON.—Oct. 13, P.O.W., Birmingham; 20, T.R., Windsor.
ALOMA.—Oct. 13, Hippo., Altrincham.
APPLE CART.—Oct. 13, Lyceum, Sheffield; 20, Gaiety, Dublin.
ART AND MRS. BOTTLE.—Oct. 13, Manchester; 20, P.O.W., Birmingham.
BAYNTON, HENRY.—Oct. 13, O.H., Manchester.
BENSON, SIR FRANK (H. V. Neilson)—Oct. 13, T.R., Exeter; 20, Pal., Westcliff.
BEST PEOPLE.—Oct. 13, Royalty, Barrow; 20, T.R., Sheffield.
BIRD IN HAND.—Oct. 13, O.H., Tunbridge Wells.
CALENDAR, THE (North).—Oct. 13, Empire, Hackney; 20, Wimbledon.
CALENDAR, THE (South)—Oct. 13, Empire, Wood Green; 20, T.R., Guildford.
CAPE FORLORN (Barry O'Brien).—Oct. 13, T.R., Chatham; 20, T.R., Bournemouth.
CARL ROSA OPERA.—Oct. 13, King's, Southsea; 20, Prince's, Bristol.
CHINESE BUNGALOW.—Oct. 13, T.R., Leamington; 20, T.R., Lincoln.
CONLIN, EVELYN, REP.—Oct. 13, County, Shrewsbury.
CO-OPTIMISTS.—Oct. 13, Empire, Southampton.
COVENT CARDEN OPERA CO.—Oct. 13, T.R., Glasgow.
DEANE, HAMILTON.—Oct. 13, Court, Warrington; 20, Royalty, Morecambe.
DEAR LOVE (Macdonald & Young).—Oct. 13, Hippo., Darlington; 20, T.R., Newcastle.
DESERT SONG (A).—Oct. 13, Bradford; 20, Leeds.
DESERT SONG (B).—Oct. 13, Belfast; 20, Bolton.
DOBELL, W. L.—Oct. 13, Park View Cinema, Carrick-on-Suir.
DOWN OUR STREET.—Oct. 13, T.R., Windsor.
D'OYLY CARTE OPERA.—Oct. 13 and 20, Theatre, Streatham Hill.
EVER GREEN.—Oct. 13, King's, Glasgow.
FIRST MRS. FRASER (A).—Oct. 13, T.R., Nottingham; 20, T.R., Brighton.
FIRST MRS. FRASER, THE (B. Co.).—Oct. 13, Grand, Oldham; 20, T.R., Huddersfield.
FIVE O'CLOCK GIRL (Macdonald and Young).—Oct. 13, T.R., Huddersfield; 20, Grand, Oldham.
FRENCH LEAVE.—Oct. 13, T.R., Plymouth.
GIRL FRIEND (Macdonald & Young).—Oct. 13, O.H., Burton; 20, Royalty, Chester.
GHOST TRAIN.—Oct. 13, Motherwell.
GOOD MORNING, BILL.—Oct. 13, T.R., Grantham.
HEAT WAVE.—Oct. 13, Grand, Leeds; 20, Prince's, Manchester.
HERE COMES THE BRIDE (Macdonald & Young).—Oct. 13, King's, Hammersmith; 20, T.R., Nottingham.
HONOURS EASY.—Oct. 13, Theatre, Brixton; 20, Artillery, Woolwich.
HUTCHISON, PERCY.—Oct. 13, H.M., Aberdeen; 20, Edinburgh.
JEW SUSS.—Oct. 13, Empire, Cardiff.
JOURNEY'S END.—Oct. 13, Alhambra, Glasgow.
JOURNEY'S END.—Oct. 13, Pal., Leicester.
JOURNEY'S END.—Oct. 13, Grand, Croydon.
JOURNEY'S END.—Oct. 13, O.H., Coventry.
LILAC TIME.—Oct. 13, Court, Liverpool.
LILAC TIME.—Oct. 13, Col., Cheltenham.
LITTLE TOMMY TUCKER.—Oct. 13, Pal., Manchester.
LOVE LIES (Macdonald & Young).—Oct. 13, Empire, Kingston; 20, Empire, Penge.
MACDONA PLAYERS.—Oct. 13, T.R., Halifax.
MAID OF THE MOUNTAINS (Macdonald & Young).—Oct. 13, T.R., Brighton; 20, Empire, Southampton.
MAN IN POSSESSION.—Oct. 13, Gaiety, Ayr.
MICHAEL AND MARY.—Oct. 13, Pal., Westcliff; 20, Pleasure Gdns., Folkestone.
MIDDLE WATCH, THE.—Oct. 13, Lyceum, Edinburgh; 20, Lyceum, Sheffield.
MR. CINDERS (Macdonald & Young).—Oct. 13, Gaiety, Dublin; 20, O.H., Cork.
MISS ADVENTURE.—Oct. 20, Huddersfield.
MURDER IN THE CAR.—Oct. 13, Palace Pier, Brighton.
MURDER ON THE SECOND FLOOR.—Oct. 13, Grand, Swansea; 20, T.R., Exeter.
MY WIFE'S FAMILY.—Oct. 13, Hippo., Birkenhead; 20, H.M., Walsall.
NINE TILL SIX (Barry O'Brien).—Oct. 13, T.R., Bournemouth; 20, Grand, Southampton.
NIPPY.—Oct. 13, Empire, Liverpool.
NO, NO, NANETTE.—Oct. 13, T.R., Stockport.
ON THE SPOT (North).—Oct. 13, Grand, Blackpool.
ON THE SPOT (South).—Oct. 13, P.G., Folkestone; 20, Grand, Croydon.
OTHER MEN'S WIVES.—Oct. 13, O.H., Buxton.
PADDY THE NEXT BEST THING.—Oct. 13, P.O.W., Grimsby.
PATSY, THE.—Oct. 13, H.M., Carlisle.
PAVLOVA.—Oct. 13, T.R., Leeds; 20, Alhambra, Bradford.
PERFECT WIFE, THE OPTIMIST AND A FAMILY MAN.—Oct. 13, Pav., Perth; 20, Lyceum, Ipswich.
RIO RITA.—Oct. 13, Empire, Sheffield; 20, Newcastle.
ROBESON, PAUL.—Oct. 13, T.R., Newcastle.
ROSE MARIE (Macdonald & Young).—Oct. 13, T.R., Bath; 20, T.R., Plymouth.
SACRED FLAME.—Oct. 13, T.R., Morecambe.
SARAH ANN HOLDS FAST.—Oct. 13, T.R., Margate.
SENTENCED.—Oct. 13, Prince's, Bradford.
SILVER WINGS (Macdonald & Young).—Oct. 13, New, Oxford; 20, T.R., Chatham.
SILVER WINGS.—Oct. 13, T.R., Birmingham.
SLINGS AND ARROWS.—Oct. 13, Wimbledon.
SORRY YOU'VE BEEN TROUBLED (Barry O'Brien).—Oct. 13, New, Northampton; 20, T.R., Norwich.
SUSPENSE.—Oct. 13, O.H., Blackpool.
SQUALL, THE.—Oct. 13, King's, Edinburgh; 20, Court, Liverpool.
STUDENT PRINCE (Macdonald and Young).—Oct. 13, W.G., New Brighton; 20, T.R., Ashton.
SYMPHONY IN TWO FLATS.—Oct. 13, T.R., Worcester.
TERRY, FRED, and JULIA NEILSON.—Oct. 20, King's, Edinburgh.
THARK.—Oct. 13, T.R., Torquay; 20, T.R., Stockport.
THIRD TIME LUCKY.—Oct. 13, Artillery, Woolwich; 20, Borough, Stratford.
WARM CORNER (Blue).—Oct. 13, Grand, Wolverhampton.
WARM CORNER (White).—Oct. 13, Grand, Derby; 20, W.G., New Brighton.
WAY OUT (Prince Littler).—Oct. 13, T.R., Norwich; 20, New, Cambridge.
WILD ROSE.—Oct. 13, T.R., Lincoln.
YELLOW SANDS (Barry Jackson and Prince Littler).—Oct. 13, Pal., Salisbury; 20, T.R., Leamington Spa.
YOUNG WOODLEY.—Oct. 13, West Pier, Brighton.
77, PARK LANE.—Oct. 13, Arcadia, Doncaster; 20, Hippo., Keighley.

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WINSFORD, GRAHAM, REP.—R., Ashton-under-Lyne; R., Stockport.

REVUES.

ALIVE AND KICKING.—Oct. 13, Hippo., Birmingham; 20, O.H., Coventry.
ALL RIGHT ON THE WESTERN FRONT.—Oct. 13, Halifax; 20, Pal., Huddersfield.
APRES VOUS.—Oct. 13, King's, Manchester.
BEAUTY ON PARADE.—Oct. 13, Hippo., Portsmouth.
BREAKAWAY.—Oct. 20, Pal., Bradford.
BRIGHT AND GAY.—Oct. 13, Hippo., Barnsley.
CASEY'S COURT.—Oct. 13, Grand, Clapham.
CASINO DE PARIS.—Oct. 13, Hippo., Ilford.
COUNCIL HOUSES.—Oct. 13, Pal., Grimsby.
DE LA FOLIE PURE.—Oct. 13, Empire, Edinburgh.
DUG-OUT MELODY.—Oct. 13, Pal., Bradford.
ERNIE'S END.—Oct. 13, Empire, Stratford.
FAST LIFE.—Oct. 13, Empire, Middlesbrough.
FIND THE BABY.—Oct. 13, Col., Oldham.
FINE FEATHERS.—Oct. 13, Empire, W. Hartlepool.
FUNNY BOY (Francis Laidler).—Oct. 13, Pal., Walthamstow; 20, Pal., Chelsea.
FUNNY SIDE UP.—Oct. 13, Hippo., Newcastle.
GOING THE PACE.—Oct. 13, King's, Dover; 20, Empire, Bristol.
GOLDEN ARROWS.—Oct. 13, Hippo., Salford.
GOLDEN MELODY.—Oct. 20, Pal., Halifax.
GOOD NIGHT.—Oct. 13, Tivoli, Hull.
HAPPY PEOPLE.—Oct. 13, Hippo., Wolverhampton.
HELLO, FOLKS.—Oct. 13, Empire, Swansea.
HAMMER AND TONGS.—Oct. 13, Picture House, Tillicoultry, N.B.
HAPPY RAMBLERS.—Oct. 13, Hippo., Darwen.
HIGH TOPPERS.—Oct. 13, Pav., Southport.
IRISH SMILES.—Oct. 13, Hippo., Aldershot; 20, Hippo., Aston.
JOLLY BOY.—Oct. 13, Bedford, Camden Town.
JOLLY GOOD REVUE.—Oct. 13, Markham Hall, Staseley.
JUST PLAIN FOLK.—Oct. 13, Met., Bootle.
LADS IN KHAKI.—Oct. 13, Pal., East Ham.
LARKS.—Oct. 13, Pal., Huddersfield.
LAUGH PARADE.—Oct. 13, Pal., Watford.
LAUGHS.—Oct. 13, Hippo., Boscombe.
LIDO FOLLIES.—Oct. 20, Pal., Reading.
MAKING WHOOPEE.—Oct. 13, Alex., Stoke Newington.
MIRTH DIGGERS.—Oct. 13, Hippo., Hulme.
MERRY SIDE OF LIFE.—Oct. 13, Hippo., Coventry.
MOONBEAMS OF 1930.—Oct. 13, Pal., Attercliffe.
NEW BIRD'S NEST.—Oct. 13, Olympia, Dublin; 20, Alex., Widnes.
NO PASSENGERS.—Oct. 13, Grand, Luton.
NUIT EXCITANTE.—Oct. 13, Hippo., Southampton.
ON THE ROAD.—Oct. 13, O.H., Dudley.
ONE OF THE BEST.—Oct. 20, King's, Dover.
PAINTED DOLLS.—Oct. 13, Richmond; 20, Alex., Stoke Newington.
PAINTING THE TOWN RED.—Oct. 13, Pal., Blackburn.
PARIS AND PICCADILLY.—Oct. 13, Grand, Hanley.
PLAYTHINGS.—Oct. 13, Ashton-under-Lyne.
PLAYTIME.—Oct. 20, Gaiety, Ayr.
PLAYING THE GAME IN THE WEST.—Oct. 13, Empire, Birmingham; 20, Hippo., Sheffield.
POLICE FORCE.—Oct. 13, Pal., Neath; 20, Town Hall, Pontypridd.
PONTOON.—Oct. 13, Empire, York.
REPLY TO THE TALKIES, THE (Francis Laidler).—Oct. 13, Empire, Nottingham; 20, Hippo., Brighton.
REVE PARISIAN.—Oct. 13, Hippo., Balham.
REVUE SHOP.—Oct. 13, Empire, Islington.
RHYTHM.—Oct. 13, Hippo., Keighley.
SENSATIONS OF 1931.—Oct. 13, Grand, Hanley; 20, Pal., Hull.
SHOW A LEG.—Oct. 20, Pal., Southampton.
SHOW LIFE.—Oct. 13, Empire, Bristol; 20, Bedford, Camden Town.
SHOW'S THE THING.—Oct. 13, Palace, Camberwell.
SINGING CLOWN.—Oct. 13, Empire, Newport; 20, Hippo., Coventry.
STILL GOING STRONG.—Oct. 20, Hippo., Aldershot.
STORY BOOK.—Oct. 13, T.R., Bilston.
SUNSHINE SALLY.—Oct. 13, Crown, Eccles.
SURPASSING SHOW OF 1930.—Oct. 13, Empire, Croydon.
THIS IS VARIETY.—Oct. 13, Hippo., Preston.
TINY TOWN FOLLIES.—Oct. 13, O.H., Kidderminster.
TOWN SHOW.—Oct. 13, Empire, Leeds.
TUNE IN.—Oct. 13, Queen's, Poplar.
VAUDEVILLE FROLICS.—Oct. 13, Pal., Carlisle.
VAUDEVILLE VOYAGE.—Oct. 13, Met., Manchester.
WHAT PRICE THE NAVY?—Oct. 13, Pal., Chelsea; 20, Grand, Luton.
WIDE AWAKE.—Oct. 13, Hippo., Wigan.
WIFE TAMERS.—Oct. 13, T.R., West Bromwich.

BOSTOCK'S ITALIAN CIRCUS.—Oct. 20, Pal., Blackburn.

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French, Mr. Harold
Frewin, Mr. Harrison
Galloway, Mr. Alberto
Garcia, Mr. Enrico
Gough, Mr. Wm. (Banjo)
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Grahame, Miss Dorothy
Greig, Mr. Percival
Grecne, Mr. Desmond
Grey, Miss ('Cellist)
Griggs, Mr. Harry
Hancock, Miss Grace
Harford, Mr. Maurice
Harrison, Mr. Max
Harrison, Miss Muriel.
Hartley, Miss Jennie
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Warren, Mr. Geoffrey
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"THE KING OF JAZZ."

The most important film event of the week was the dual première on Thursday last, at the Alhambra and the Regal, of "The King of Jazz," a presentation which will confound all those who believe that the musical type of film is dead. It introduces a new form of this class of show which it has invested with the breath of genius and inspiration. This country can take some share of the credit for this momentous production, for its author is John Murray Anderson, a Scotsman, who has created a show which outshines anything he ever did on the London stage. The main feature of this picture is Paul Whiteman with the band that has made him world-famous. There are amazingly lively and magnificent colour schemes which are a triumph for the technicians, interspersed with melodious numbers and sketches which have real point and snap and are blended with comedy and spectacle. The world-famous stars include the Sisters Gee, sensational cabaret favourites, who are a marvel of dancing. John Boles, an outstanding singer of today's sound pictures, has two big scenes, "Monterey," with a charming Mexican setting, and "Song of the Dawn," with a chorus of eighty male singers. The beautiful Jeannette Loff has four scenes with Stanley Smith, the new juvenile lead, while William Kent, from New York musical comedy, who appeared here in "Lady Be Good," starts his screen career by making a comedy triumph of his "King of Jazz" sketches. Jeanie Lang (radio star), George Chiles, Charles Irwin (a pleasant-mannered announcer), Jack Wright, Roy Bargy, the Rhythm Boys, Frank Leslie, Al Norman, Jacques Cartier, Nancy Torres, Laura La Plante, Merna Kennedy, Gwenn Tyron, Stadler and Rose, Joan Marsh, Brox Sisters, Kathryn Crawford, Grace Hayes and Sunny Jim are more of the cast in the musical and comedy numbers which pack the picture. The biggest number in the whole production is "The Rhapsody in Blue," which is always featured by Paul Whiteman.

MASKELYNE'S NEW PROGRAMME

An entirely new programme was presented here last week for two weeks, with Jack Le Dair as headliner in a new act, entitled "Mr. Mann, the mystery man." It opens with two uniformed men preparing a cabinet for the appearance of somebody when an explosion occurs. A number of outer garments fall from the air and one of the men comes forward and explains that, as "Mr. Mann" has apparently been destroyed, he will occupy the stage for a little while. A white curtain is hoisted, he steps behind it and in a flash is back in evening dress, the dapper Jack Le Dair. Thereafter, in quick succession, he performs a number of feats which had the merit to us of seeming quite new in conception, method and presentation and the entire act received big applause.

Raoul, announced as a new magician, is a young-looking man who performed a great many illusions, all with a disarming smile and a very pleasant manner. What struck us most was the very slick tricks with the pigeons. His efforts were received with marked approval. La Fleur, in her harmony of light, colour and beauty, has been here before and was welcomed anew for her very artistic posing and the wonderfully colourful pictures portrayed on the screen next which she stood. Les Beaucaires are two clever young people whose speciality, "Two in a Bar," is an original and clever idea well performed, and the applause left no doubt as to the appreciation of the audience.

Alec McGill and Gwen Vaughan are two more popular favourites whose songs and dialogue were punctuated with hearty laughter and rewarded with a big hand. They always come back here with something new, and that must be the secret of their continued success. Severus Schaffer, described as a monarch of jugglers, does not belie his title, for his feats are performed with a deftness born of long experience and hard work, and it is an unadulterated pleasure to watch all his movements. Antinetta and Jan Kibi, who appeared in a musical melange, we have also seen here before, but under a different name. Nevertheless, in a fresh make-up they serve up a pleasant instrumental dish which is acceptable to all palates.

Mr George Facer is the courteous manager here.

THE NEW VICTORIA.

There was a Press view last week of the new Provincial Cinematograph Theatre house, "The New Victoria." It is a really beautiful building, and seems to represent quite the last thing in artistic cinemas. Situate between Wilton-road and Vauxhall Bridge-road, it is a most imposing building. Over the main entrance, the lines change abruptly from horizontal to vertical, and the aim of the architect "to stop the passer by in the street and bid him to enter" seems to be sound, for we have ourselves many times been struck when passing, with the quaintness of the construction. The interior is real magnificence. It has been described as "a fairy palace under the sea," and the whole interior decorative scheme, as well as the wonderful lighting achieved by Mr. Nichols, and his able lieutenants, Mr. Humphrey and Mr. Cucksey, go a long way to justify this description. There is no pretence at any period or any particular style, but there is certainly atmosphere in "The New Victoria," and Mr. W. E. Trent, F.S.I., who designed it, is to be congratulated on his success.

It is good news that stage shows are to form an important feature of programmes here, and although the dressing rooms were not on view last week,

(Continued at foot of next column.)

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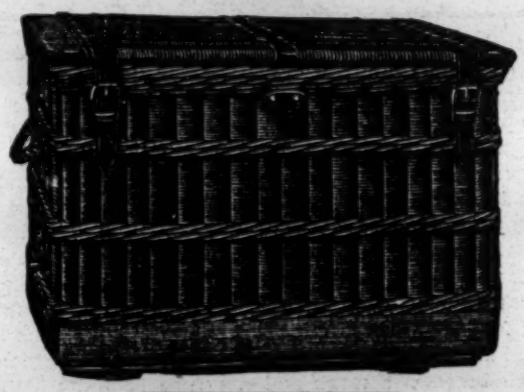

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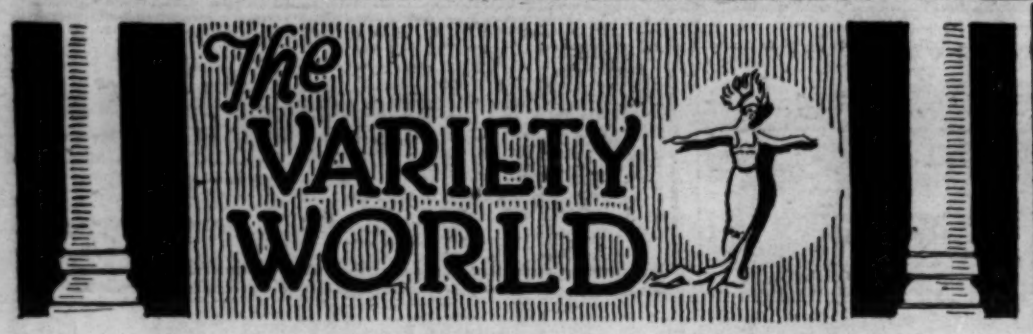
(Continued from preceding column.)

we understand that all of them are most commodious, with every modern convenience. Each dressing-room has not only hot and cold baths, but a shower bath as well. The stage, too, is fully equipped. There is a large John Compton organ installed. The console is placed in the orchestra, and the organ is electrically operated. There is also to be an orchestra at this new cinema, which again is all in the right direction. The theatre is to be formally opened to-night, and we hope to give an account of the first programme in our next issue, together with any other details that are then available.

"SHOULD A DOCTOR TELL?"

A British picture wherein the doctor and father has the important question to settle in a divorce case with which he is connected. A big cast of English stars give some superlative performances. Basil Gill, Norah Baring, Maurice Evans, Gladys Jennings, Clare Greet are all worthy players who do very well. Manning Haynes' production is up to his usual standard of good work. The story is not strong, but is sustained by the really good acting. The production detail is excellent and the recording and scenic work faultless. A really good British specimen.



Vaudeville Golfing Society.

Play for the Billy Merson Shield took place on Wednesday at South Lodge, and there was a very big attendance. The best score in was from our old friend, Eddie Gray. He has been lying low of late, and a little rest from competitive golf seems to have done him a power of good. His score of 72 shows great steadiness on a none too easy course, and the fact that the next nearest was a 77 by Teddy Knox, emphasises the good play of Eddie. Hal Swain was a good third. In the Provinces the entries were poor and the scores even poorer, only one card being returned, that of Carl Balliol playing at Wansee in Berlin. He did an 81, four over bogey. Carl tells us that he played through a veritable cyclone, accompanied by torrential rain. He was a hero, and deserves to meet Eddy Gray in the final.

Versus the Professional Golfers.

The arrangements are now complete for the above match, and Mr. Rose only wants a few more names to complete his team. Any member who would like a *real* day's golf plus a good evening's entertainment for himself and his professional friend at the small cost of 30s. for the two is requested to send in his name at once. We understand that the professionals' team contains such names as Sandy Herd, Compston, Mitchell, Vardon and many other prominent players.

New Affiliations.

The Secretary informs us that he has obtained two more provincial affiliations. South Shore, Blackpool, a much-sought-after course by the members, at 2s. 6d. per day, or 10s. per week, and Stoneham, Southampton, at 2s. 6d. per day. In future, therefore, all entries for competitions from these towns must be played on these courses.

Wylie Tate Bowl.

Jimmie Russell scored a good victory over Camille Gillard in the final of the Wylie Tate Bowl, winning the trophy by 4 and 2.

Forthcoming Events.

On Wednesday of this week the Society is being entertained at South Lodge by the London Press Golfing Society. The following Wednesday, October 22nd, the George Barclay 10% Cup is down for decision, and on the 29th the Society for the first time try conclusions with the Concert Artists' Golfing Society, also at South Lodge.

Charles Austin in Victoria Vanities.

The importation of Charles Austin into Jack Taylor's revue at the Victoria Palace has made the thermometer of mirth rise appreciably. With his two sketches, "Colds" and "Dogs," he caused roars of laughter the evening we looked in by his inimitable studies of the comic "Parker." Mr. Austin also explained to the audience that he was then rehearsing and would shortly be playing throughout the show, but that his present engagements did not yet permit this.

British Legion Matinée.

A special matinée is taking place at the Leicester Palace by kind permission of Sir Oswald Stoll, in aid of the British Legion Funds to-morrow (Thursday). Miss Squires and her pupils are providing the programme.

Those Jackquello Girls.

The Jackquello Girls, with Elsina, are making a big hit on tour with the revue, "Painting the Town Red," which comes to London later in the Autumn. Other troupes from the Jackquello Academy will be in new shows being produced shortly.

Amazing Giovanni.

Astonishing feats have been performed recently by the wonderful conjuror and illusionist, Giovanni, who came to England unknown about a year ago, reappearing at the London Coliseum this week. At the annual dinner of the Criminal Investigation Department, Giovanni asked one of the 200 diners—all expert thief catchers—to step up on the platform. There he showed this clever detective a card trick—very interesting, very clever. While the detective was watching the card trick, before his 199 colleagues, Giovanni took his cigarette case from his trousers pocket. The detective did not discover the loss until the case was shown to him.

Giovanni robbed the Chief Constable of Salford twice in one evening. The conjuror was having a pleasant word with the police chief at a dinner when, in a twinkling, his gold watch and chain disappeared. The articles were restored; the "victim" turned to a subordinate to make a remark on the robbery, and hardly had he done so when the watch and chain were missing again. No one had seen them go. "It is amazing," said the Chief.

In addition to being a conjuror and pocket picker, Giovanni is a hypnotist and mental telepathist. In his dressing-room at a Blackpool theatre he asked a newspaper reporter to concentrate on a particular card in the pack he held. "I visualised the eight of diamonds," said the reporter, "and, sure enough, Giovanni handed me that card out of the pack."

At a restaurant in Le Touquet, Sir John Milbanke was heard to register his disbelief in such things as mental telepathy. Sir John agreed to a trial, and Giovanni went out of the room.

Returning after the "thought" had been told only to those at the table, Giovanni went up to Sir John, gazed at him for a moment, and then went for the pianist of the band. Without saying a word to the musician, he stared at him until he turned round, and going straight up to the piano, started to play "Sonny Boy."

Sir John was astounded. His wish had been that the pianist be brought down to play that number.

Maskelyne Magic for Africa.

A big crowd of magicians and others were present at Waterloo Station last Friday on the departure of the "Hullo! Maskelyne" big show for its first South African tour. The company includes Jasper Maskelyne, Mary Maskelyne, Cecile Home-Douglas, Finlay Dunn, Ben Said, Glyn Grafton and Alfred S. Barber. Amongst those on the platform we noticed Noel Maskelyne, George Facer, Oswald Williams, Raoul, Jack Le Dair, and many friends in the profession, to give the party their good wishes.

Anna Rogers for Continent?

Since her enormous success last week at the Palladium, Anna Rogers has been inundated with offers of contracts of various kinds from pantomime to a tour of France, Germany and Italy. There is also a possibility of a visit to America in the near future. It is noteworthy that she received, for a young variety artist, a record in the way of complimentary Press notices in the dailies and weeklies, who each took the credit of "discovering" her, as usual.

Back Next Year.

The Gaudsmith Brothers have sailed for America for a forty weeks' tour, after which they resume their rebookings on this side. They have played with marked success for ten weeks, which they have enjoyed very much, and have played during that time return engagements at the Coliseum, Palladium and Holborn.

Gaston and Andree in Cine-Variety.

Gaston and Andree, the world-famous adagio dancers, were specially engaged as the first act to open on the stage of the new Paramount, Manchester, and are there for a second week.

Added Attractions.

Peel and Curtis, who start another provincial tour next week, were added to the programme last week at Walthamstow Palace and gave a decided fillip thereto.

Ardwick Empire's New Manager.

Mr. Bernard M. Woolley, the newly appointed manager of the Ardwick Empire, which goes over to the talking pictures on October 27, will be twenty-six next Wednesday. He is at present assistant manager at the huge Stoll Picture Theatre, Kingsway, London. Mr. Woolley hails from the Potteries in Staffordshire, the district made famous by Arnold Bennett in his Five Towns stories. He went on the stage as a song and patter comedian when he was only twelve years of age, and he played throughout the Midlands with his solo act. Then he organised a company of amateurs, the Paragon Follies, and met with so much encouragement that he decided to enter the show business permanently. He was then appointed assistant manager of a cinema at Luton, and from there he went to the Stoll Picture Theatre, London.

"Happy People" in Town.

Jenny Howard, that personality girl, will be back in town next week with Julian Wylie's "Happy People," which opens at New Cross Empire on Monday next.

Joe Cassidy in "Larks."

Joe Cassidy has had a successful tour in "Larks," and is back in town with this show on Monday at Wood Green Empire.

Activities of Max Rivers.

Max Rivers, who is now in Berlin, where he went to stage the dances of "Mr. Cinders," at the Deutheschen Kunstler, reports that the show is a great hit with a sell-out at each performance, and that on the opening night the audience stayed in the theatre twenty-five minutes after the finish of the show. "So great was their enthusiasm," he says, "that all theatres and cabarets are playing to capacity, and that all English and American acts are an enormous success."

Mr. Rivers is now staging the dances at the Grosses Schauspeilhaus for a new musical play, which opens on November 1st. This theatre is a wonderful place, about twice as big as the Coliseum, with a huge revolving stage that can be raised or lowered as required, and the most marvellous lighting system he has ever seen. The production in preparation has a cast of 200. He has opened a school of dancing at the Deutheschen Kunstler Theatre, where he has a staff of American instructors, and is following this on with one in Paris, Blackpool, Manchester, Glasgow, and Newcastle. His future arrangements include the staging of "The Desert Song" at the Varieties Marseille, in November, and a big musical show based on the life of Gaby Delys in Vienna for Christmas.

Whelan and Burke.

Back again in town, Whelan and Burke opened last week at the Century Club, Regent-street, and made a big hit, being held over indefinitely. They also open on Oct. 20th at Murray's Club.

Tom Pacey in America.

Tom Pacey sailed on Friday for America for a few weeks' holiday, but we anticipate that he will book a few English actors over there and bring back some American novelties.

Aubrey and Haye.

Walter Aubrey and Hazel Haye are fully booked to nearly the end of the year through Tom Pacey and are a really progressive pair. November 24th sees them at Chiswick.

"Papa" Baster of Clapham.

Congratulations to "Papa" Bill Baster, of the Grand, Clapham Junction, whose wife Hilda presented him with a bonny daughter on Friday last. All are doing well.

Eddy Bayes.

For some time past, Eddy Bayes has been working under difficulties, his leg causing him some trouble. At Hull last week his knee gave way, and he has been obliged to relinquish his part in "Fine Feathers." Eddy is consulting an eminent specialist, and reckons it will be in the New Year before he is able to resume his engagements.

George Jackley.

The Whispering Comedian, George Jackley, was getting loud laughs at the Brixton Astoria last week when we looked in. He is now rehearsing for the new Talbot O'Farrell show, "Fancy Free," which is due at the Grand, Hanley, on Monday week.

Ristoris.

With pep, punch and personality, that happy pair, Harry and Marjorie Ristori have been enjoying themselves in the provincial cities lately, and also getting plenty of good golf. They are due back in town at the end of next month.

Will Murray Back Again.

At the Palace, Camberwell, last week, Will Murray returned again to "Casey's Court," after his illness, thoroughly restored to health, and for which he attributes his recovery to his visit to Lourdes. Will and his clever company are at the Grand, Clapham, this week, and next week at the Empire, Islington.

Kenealy Sisters.

Since its production last March those vivacious blondes, the Kenealy Sisters, have been a prominent feature in "Fine Feathers," and are still enjoying a happy time. These cheery girls do their journeys by car, and Marie is an expert at the wheel of the Wolseley. Next week Marie and Ernie are with the show in Glasgow, where they have happy memories of a pantomime season a few years ago.

Bert Errol.

Next week, at the Empire, Shepherd's Bush, Bert Errol, along with Betty, will make his welcome re-appearance in town, and will introduce his latest number "Cleopatra," which has proved such a big success in the country. Last week, Bert was appearing at the Palace, Watford, and is this week at the Pavilion, Liverpool., Pantomime offers have been made recently, but we understand that present bookings in variety will keep him busy over this season.

Meet Daisy and Albert.

The other evening we paid a visit to the "White Hart," Windmill-street, Tottenham Court-road, W.C., and found Daisy Dormer and Albert Egbert as mine hosts at this popular rendezvous. During the past week many well-known "stars" have looked in to see these popular folk and wish them luck in their latest surroundings.

Michel.

Returning from a brief holiday in Paris ten days ago, Michel—the dancing xylophonist—opened at the Astoria, Streatham, last week, and this week resumed the Stoll tour at the Hippodrome, Manchester.

Ross and Goodwin.

Concluding a most successful season at the Casino, Shanklin, a couple of weeks ago, Adrian Ross and Winnie Goodwin were the recipients of many beautiful gifts from the patrons. Winnie is now playing a leading rôle in "Larks," which will be seen in town next week at Wood Green, whilst Adrian will present a new act with four girls at the London Shoreditch on Monday week.

Jock McKay.

Meeting Jock McKay in town on Monday, we were glad to hear that baby and Mrs. McKay are doing fine. Next week Jock opens at the Empire, Shepherd's Bush, with the Reeves and Lamport show.

Robb Wilton.

Since the performance of Robb Wilton's last success, "His Journey's End" was broadcast from the Palladium last Thursday evening, the popular comedian has been the recipient of many letters of appreciation from admirers in various parts of the country. Robb is appearing this week at the Palace, Burnley, and next week at the Palace, Walthamstow.

Audrey Knight.

Following her recent visit to the Empire, Shepherd's Bush, with her new act, Audrey Knight—with Sonny Day at the piano—made her re-appearance last week at the London Coliseum, and is this week appearing at the Hippodrome, Manchester, with other Stoll dates to follow.

Reg. Bolton.

At the Palace, Walthamstow, this week, Reg. Bolton concludes a three-week season in town with "Funny Boy," which has been playing to such splendid business. For pantomime this year Reg. will again appear under the same management—Francis Laidler—and will be seen at Sheffield.

Gracie Fields at Palladium.

Gracie Fields sails for home next week, and is due at the Palladium for a short season from Oct. 27th.

LONDON VARIETY THEATRES.

THE COLISEUM.

Mr. Albert Sandler, the world-famous violinist, who is assisted by Mr. Sydney Ffoulkes at the piano and by Mr. Frank Leonard on the 'cello, provides a rare treat for all lovers of music here this week. Included in his programme is a superb rendering of that great number, "Dancing with tears in my eyes." Miss José Collins, the musical comedy star, with Mr. Ivor Dennis, at the piano, scores her usual success. There is only one turn remaining over from last week, and that is "Olè! Olè! España!" José Viñas Company, in new songs and dances of Spain and her provinces.

The West End debut of the new male quartette from Australia, styled "The Big Four," was a most auspicious one. They are certainly masters of mirth and harmony, and put over such numbers as "I told 'em all about you," "Until" (with quite new ideas in harmonising) and "Sarah Alice, send your Willie home," with a wealth of showmanship and charm that is altogether delightful.

Medley and Duprey, that clever burlesque duo, had the audience in constant mirth with some of the funniest and original business we have seen for a long time. Giovanni justifies his title as the champion pick-pocket. He did some amazing things on Monday, both in the way of tricks and extracting various articles from his committees' pockets. There is plenty of real "funny business" in this act. David Poole, with "Johnny Green" in "The Broken Pane," contributes his versatile ventriloquial act to plenty of approbation, and Vine and Russell, with new successes by Blanche Merrill, also get right there with their capital show. "Tra-la-la-Oh! George" is their opening number, and they follow with some smart patter, a butler study and a small boy character, closing with a new version of "Boys of the Old Brigade." This is a great turn. Leslie Weston, the cheery chatterbox, with a couple of good numbers and some smart anecdotes, and those two masters of the Italian accordion, the Macari Bros., complete the fine bill, with stirring selections of popular and other numbers, "The Stein Song," in particular, rousing the audience to rare enthusiasm.

GRANVILLE, WALHAM GREEN.

When it has its rare weeks of variety the Granville, Walham Green, certainly knows how to put them on. What bigger attraction, for instance, than the newly re-united Scott and Whaley to top the bill? Needless to say, these celebrated "Koloured Komedy Kings," in their "Fresh Argument," make the audience rock with merriment. Then there is another big attraction, in the shape of Miss Lily Moore. Moreover, the Walham Green-ites have the privilege of seeing the first glimpse of clever Lily as a single turn. Does she get away with it? We should say so! All her well-known talents are there, and, added to them, are all sorts of hitherto unrevealed abilities. It can safely be said that Lily had her audience completely engrossed during the whole of her twenty minutes of song and story. Even the simplest anecdote seems a masterpiece when she brings her dialect and vocal versatility to bear on it. No wonder there were encores demanded and plenty of special calls in front of the curtain at the end.

Combined effort had several excellent representatives. The Capaldi Brothers are, for instance, a pair who have clearly plumbed all the possibilities of the accordion. Whether in their grave or their gay moments, we have rarely seen such masters of a musical instrument. Another clever pair are Joe Bonell and Ellen Bay. Although such consummate dancers, there is also a musical side of *their* item. Joe is probably the only artist who neatly executes a dance whilst playing that gargantuan instrument, the bass saxophone. Then there are Briar and Hedge, the comedy entertainers; Valliere and Assistant (in their very clever turn) and Wallau and Partner, with their excellent comedy juggling. Finally, there are Four Sydney Steppers. They are so good that, although they appear twice, one would willingly see them for a third time. Be it added, that the genial James McCarthy is, as ever, the ideal manager here, and that Sarsfield O'Dwyer still wields the bâton in his expert manner.

"WHAT PRICE THE NAVY?"

AT THE CHELSEA PALACE.

Lew Lake's latest production, "What Price The Navy?" is a meaty effusion replete with music, comedy and drama surprises. It is not a revue, but a good musical show with a definite story, and the interest is easily sustained during its two hours of entertainment. At the head of the fun department is Hal Jones, a character comedian of experience and a wealth of spontaneous humour. It is not what he says, but how he says it that matters. He has some well-written lines, but it is undoubtedly the way he delivers them which gets them over. He has a splendid voice which is appreciated in song as well as in dialogue. Hal believes in good clean simple humour, and he knows the stuff to administer to his audience, who were in shrieks of laughter all the while he was on. Bina Leopold assists him in his good work, and this comedian of a different kind makes a perfect foil to Hal in several scenes. Miss Rona Ray, the leading lady, exhibits clever acting powers, a fine voice, a pretty stage presence and a style which pleases. She has a dainty personality, and worthily holds up the feminine side of the production. Mr. Klit Gaarde, as the hero, in voice, action and figure, is in a part which fits him like a glove, and certainly deserves all the approval which comes to him for depicting his rôle so well.

A big cast includes, among others, Ena Calvey, Roy Ettwell and Jack Thomas, a splendid male singing chorus, and a troupe of girls whose beauty is irresistible and whose dancing would be hard to beat.

The scenery is picturesque, costumes splendid, and the general production faultless.

THE PALLADIUM.

Like a diamond in a golden setting, Mark Hambourg is the only serious turn among a programme of goodly humour at the Palladium this week. Like a diamond, too, his performance is many faceted—the purple power of the Organ Toccata and Fugue in D minor of Bach-Tansig—the silvery sympathy of "Shenandoah" and the rollicking rosiness of "Billy Boy" were all given by the famous pianist to an enraptured audience on Monday night. "The Turkish Patrol," from Beethoven's "Ruin of Athens," came in answer to demands—and that was all. But then, Mark H.'s audience is ever unsatisfied!

The Houston Sisters remain high favourites with this audience, the daintiness of their dresses being in piquant comparison with the devilry of that wicked Renee. "Just Like a Story Book" sounds well as rendered by the stalwart Billy.

Will Hay has a new comedy in which he makes humour capital of back-slang, to the audience's unbounded delight. Will's capacity of getting a laugh merely by raising an eyebrow is well known.

Johnson Clark, ventriloquist with the most genial air, had a good reception, and G. S. Melvin was appreciated for his true versatility. "Stoker Bob" is an outstanding example of this.

Bentall and Gould, dancing xylophonists, have novelty to offer, as also has Paul Kirkland in a thrilling ladder dancing act.

"Tape and Tempo" is yet another exact dancing act with a smile in it, and Mdlle. Levanda got an excellent burst of applause for her "feats with the feet."

In between acts the house was kept in a state of outrageous mirth owing to the goings-on of Naughton and Gold, aided by Norman Gerrard. These exponents of clever fooling were responsible for linking the show together in a manner both ingenious and appealing. The laughter at these intermissions was only exceeded by the mirth aroused by their final appearance.

THE LONDON, SHOREDITCH.

Kiki La Faye is the name of a new posing lady featured here this week. She is assisted by the Butterfly Girls, four young ladies whose acrobatic dancing is a delightful feature. The statue feature itself is on accepted lines, the young poseuse having a well-formed figure and beautiful hair. The other girls appear in some of the portrayals, while good vocalism is also heard in the act, which was very well received. Rigby and Royle, attired as miners, open with concertina selections and Clifton and Ve-Lette entertain with syncopated songs and dancing.

George Jackley proves himself a firm favourite here, as elsewhere, and the audience becomes almost hilarious at George's funniosities. His voice is just as hearty as ever and his humour possesses that little intimacy which gets over directly to his hearers. His reception was enormous and deserved. Dave Lee knows how to sing a good comic song well and his medley is one of the best we have heard. Dixie Wood and Lee Jemmott, the coloured entertainers at the piano, were much appreciated for their fine songs and piano work. Their vocal efforts are good and they have a pleasing style. Lily Denville, the dainty soubrette, makes a popular return with her spirited song and dance. The Five Spillers give their musical revue to big approval, introducing instrumentalism of a high order and speed work in dancing which pulled down the house. Saxson Brown, the strong youth, concludes with his interesting speciality. Percy Lewis and his orchestra render "The Bridesmaids" and the "Othello" suite. Bert Dyer is the able stage manager and Reg Freeman the courteous manager.

"THE SURPASSING SHOW OF 1930."

AT CROYDON.

Mr. Maurice Cowan's new revue, "The Surpassing Show of 1930," was produced at the Croydon Empire on Monday. It has a capital book by Fred Rome and M.A.C., with additional sketches by Brian Herbert and Scott Gordon. The show is staged by Mr. Vivian Palmer, an expert in this work surely, whilst the dances have been arranged by clever Miss Jessie Ruddock, whose "Empire" girls form the very efficient and attractive chorus, and who score in this direction, and in their own specialities.

The show opens with "Raising the Roof," and closes with "Saying it with Song and Dance," intermediate numbers of a spectacular singing and dancing nature, including "Sitting on a Rainbow," "Winging Along," "The Stuff That Dreams Are Made Of," and "Golden Memories," the last containing musical comedy gems that brought down the house. Comedy is supplied by the sketches, "The Way to Treat a ——," "A Peep Into the Future" (showing woman in command), "Love—and after," "Something for Nothing" (showing what the cigarette coupon craze will lead to), and several front-cloth specialities.

Mr. Hal Bryan is principal comedian, and throughout gives of his best. He is very funny in his own inimitable way in the sketches, and proves his versatility by his sound acting as "The Old Man" in the Toyland scena, and as "The Grandfather" in the musical comedy scena. Yes! Mr. Bryan is a big success, and so is that delightful artist, Miss Mabs Farren, who in singing, dancing and acting scores heavily. She has two or three numbers with Mr. "Jimmy" Jewel, and these are put over in capital style. Mr. Jewel is another whose presence is felt throughout the show with marked effect. Mr. Victor Moreton in various guises, and particularly in his own speciality gets right there. He never fails! Cochrane and Odette, those two delightful dancers, revel in their terpsichorean work in this revue. They well earned the loud applause they received on Monday. Miss Marie Lawton appears with her harp, the playing of which and her beautiful singing aroused the audience to rare enthusiasm, and Miss Muriel Shrapnell proved herself a talented violinist, playing "Czardas" especially with rare technique and feeling.

CHISWICK EMPIRE.

From "the other side" is Gene Sheldon, who plays the banjo perfectly and exudes quite a lot of genuine fun. His patter is excellent and he is the embodiment of good humour. His entry as a tramp and a snapper up of inconsiderate trifles, to say nothing of a banjo, is extremely funny and his business distinctly original. Len Clifford and Connie Rhode prove an entertaining duo with their comedy song and dance act. Their garden scene provides scope for their ingenuity, and they give a bright show. Ernest Shannon has a diverting repertoire. He sings in fine style of the Shamrock and Erin's Isle, and his mimetic talent is exemplified in his imitations of Wilkie Bard, George Graves and Harry Tate.

Another comedian of the lighter school is Randolph Sutton, whose versatility helps him and his mimicry assists his success. The audience chortled at his jokes and applauded his songs. Mr. Stewart MacBean, at the piano, lends efficiency to this excellent contribution. Success is achieved by an octette of singers and dancers who rejoice in the pseudonym of the Superb Eight. They dance gracefully and rhythmically and infuse an amount of vivacity in their work that calls for—and wins—applause.

The Two Oddments are responsible for an immense amount of merriment. Here is Ethel Revnel at her best; audacious, grotesque and humorous. Her efforts won speedy recognition, which was shared by her partner, Gracie West, who has caught on the contagion of merriment exploited by her sister artist, and they well merited the applause they won. "Fiddlin' Around," on the screen, provides an interesting item. Another comedienne who enhances the attractiveness of the bill is Betty Jumel, an irresponsible, inventive entertainer, who proves immensely popular. She scores a success in a burlesque ballad and with a cleverly executed dance that amused every one. She was honoured with a double "call." The supreme daring and athletic ability of Eddie Daros and Ada is amply demonstrated in their brilliant act. They have an entire disregard for safety, but they emerge from all danger with delicious *sangfroid*, and the audience showers on them the plaudits of approval. Ada gets much of her fun from the lofty eminence of Eddie's head to the strains of the ukulele. Eddie scores in a crocodile dance and together they do a thrilling ladder feat.

FINSBURY PARK EMPIRE.

Alfredo and Bert Montague present "The Big Ensemble," a first-class variety road show, which forms an entertaining and popular proposition. At the head of affairs, of course, are Alfredo and his popular band of instrumentalists, who perform a series of selections which stir the house to great enthusiasm. Max and Harry Nesbitt, the two jolly South African boys, offered a merry entertainment which appealed distinctly to local palates and were the recipients of an enthusiastic welcome. Rebla, the lackadaisical, in his ludicrous juggling, caused plenty of laughs and obtained big applause, as usual. James Jewel, assisted by Gertrude Driver and Johnnie Foster, continued the good work in their domestic comedy sketch, "A Daring Experiment," which was funny throughout and served as a first-class vehicle for that very clever North Country comedian. Chas. Norman and Chic Arnold are two young men from Australia with fresh comedy and a splendid stage presence and personality which gets them over. Nina Doria, the charming songstress, with M. Leslie at the piano, and the Gordon Ray Girls complete the bill. Pierre Cohen is the courteous manager here.

"MR. JOLLYBOY."

AT THE BEDFORD.

The Victor C. Mara Productions introduce this musical and merry show by R. C. Mara and Frank Taylor. It is a brisk, bustling, beautiful show in sixteen scenes, with Fred Renon bearing the brunt of the business and he proves himself an admirable low comedian, full of resource. "Down in Devonshire" is a pretty scena and "The Lodger" is a very comical domestic episode with Fred Renon and Ruth Denis as the unhappy pair, Jessie Jewel as the slavey and Haydn Scott as the brother. "At the Seaside," the Jollyboy trio (Army, Navy and Air Force) in "Comrades" distinguish themselves and Haydn Scott comes into the picture in "Silv'ry Moon" and sings capitally. "Four Days' Leave" shows Fred Renon and Ruth Denis in another matrimonial misadventure. "In a Chinese Café" is a more ambitious and elaborate song scena in which "Blue is the night" is well sung as a duet by Haydn Scott and Ruth Denis and chorus. A very droll speciality dance by Fred and Jessie comes next. A word of praise is also due to the singer of the love song at the opening of the scene.

The second part includes an episode of the sea entitled "Lights Out," which again shows the quality of the Jollyboy trio in "Safe in his father's home." Then the story of the stowaway and the mate is tragically unfolded, but Fred Renon as the skipper soon put a comic complexion on the story of this potted melodrama. "Meet the wife" and "I did" disclose fresh food for fun as expounded by Fred Renon and Ruth Denis, who are at their best in the latter scream.

Jessie Jewel, as the soubrette of the party, obliges with many a ditty and dance, assisted by a smart chorus in the comely shape of the Electra Girls. Her special turn is in the popular "Cryin' for the Carolines." Ruth Denis, as a blushing bride and a variety of parts, is heard to advantage in "Old Monterey (Montrieul)" which is charmingly rendered. The Brass Knobs, a band quartet, run the gamut of popular airs with great success. "In old Virginia" there is an acrobatic dance by the Electra Girls, with a speciality by little Elsina, a clever contortionist. Fred Renon's speciality song of his marriage to Miss MacGee is quite a gem of drollery and the finale, "The Jollyboy Band," is capital.

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FROM THE SONG PUBLISHERS.

B. Feldman and Co.

Jack Hylton and his famous Band appear this week at the Astoria, Brixton, where they are making a tremendous hit with "Dancing With Tears in My Eyes." The success of this beautiful waltz-ballad increases daily, and it will undoubtedly be the outstanding ballad of the pantomime season.

Ella Shields is a big favourite at the Theatre Royal, Edinburgh, where she is this week making a sensationally successful feature of "Dancing With Tears in My Eyes."

Randolph Sutton, who is a leading light in the Chiswick Empire firmament this week, is scoring all along the line with his latest comedy winner, "Wasn't It Nice?" Another hit for this popular artist is "I've Got One Arm Round Mary."

The special attention of pantomime producers is drawn to "The Kiss Waltz," which is the principal boy and girl duet of the year. This outstanding number, from the pens of the writers of "Dancing With Tears in My Eyes," will be featured as the duet in all four of Francis Laidler's pantomimes.

That popular artist, Audrey Knight, will introduce the new light comedy winner, "Wasn't It Nice?" at the Manchester Hippodrome next week. Miss Knight expects to make a big hit with this catchy winner.

The Doray Sisters and Hilda report big success with "Dancing With Tears in My Eyes" and "Like a Breath of Springtime." The latter number will be the Fairy Queen ballad hit for the coming panto. season. It is a beautiful song and a fascinating waltz.

One of the finest production numbers of the year is "The Wedding of the Man in the Moon." This number, which has a novel lyric and a lively, catchy melody, will be the principal production feature in Laidler's four pantomimes and also in J. Stewart Cruikshank's two pantomimes.

Joe Brennan, the Australian comedian, is making his first appearance in this country at the Greenwich Hippodrome this week, where he is scoring a sensational success with "The Barmaid's Song."

Popular Victoria Carmen, who will play principal boy in Harry McKelvie's pantomime at Glasgow, this season, now has three outstanding Feldman stormers in "Wasn't it Nice?" "Dancing With Tears in My Eyes" and "Melody Divine."

Eileen Connelly, appearing in "Fast Life" Revue, reports big success with "Dancing With Tears in My Eyes," which she puts over in artistic style. Dixie & Lee score a big hit at the London, Shoreditch, this week, with "Dancing With Tears in My Eyes" and "If I Can't Have You."

Johnny Hamp, broadcasting last week from the Kit-Kat Restaurant, put over "Dancing With Tears in My Eyes," "Like a Breath of Springtime" and "Nobody Cares if I'm Blue," with fine effect.

Walter Vedale and Billy are going strong with "Songs That I Heard at Mother's Knee" and "When You're Smiling." Sir Robert Peel and his famous Band are immensely popular at the Pavilion, Liverpool, this week, where their outstanding hits are "Dancing With Tears in My Eyes" and "When You're Smiling."

Bob and Alf Pearson, whose fine record of "Dancing With Tears in My Eyes" has just been issued, are making a popular feature of it at all their engagements.

At the Theatre Royal, Dublin, this week, famous Layton & Johnstone continue their enormous success with this great number.

Virginia Perry, who will be principal girl in Francis Laidler's Nottingham production, is scoring a terrific success at Blackpool Palace this week with "Dancing With Tears in My Eyes."

Bandsmen! Join Feldman's famous orchestral club and secure the pick of the hits for the Winter Season!

Lawrence Wright Music Co.

In "Say a Little Prayer For Me" the Wright House have a sure winner. This is the biggest number they have had since the big ballad favourite "Souvenirs." This number is booked for all pantomimes this year.

Miss Minnie Cole, who is appearing with "Moonbeams of 1930," writes that her big hit numbers are "Meet Me in My Dreams To-night," "Gipsy Melody" and "Sittin' on a Rainbow." We also hear that Clifford and Rhode are working with great success the popular Wright number "I've Got a Feeling"; this is a sure winner for this act.

Peggy Novak, we understand, finds a big winner in "I've Got a Feeling," and we hear that she will feature this excellent number in pantomime this year.

Dinks & Trixie, who are at the Carlton Upton Park this week, are featuring with tremendous success two Wright winners, "Meet Me in My Dreams To-night" and "I've Got a Feeling," and they also have another Wright number in active rehearsal.

Doris Crawford, who appears in "On Appro" Revue, finds "Sunny Side of the Street" and "Sittin' on a Rainbow" her two big hits; she has also in active rehearsal another Wright winner in "That's Where the South Begins."

The Three Brooklyn Boys in "Follies of 1980" find "Sunny Side of the Street" and "Sittin' on a Rainbow" very big hits for them. They are this week appearing at the Empire, Finsbury Park, where they are bringing the house down with their excellent rendering of these two Wright hits.

Whelan & Burke, of the Century Club, find their big winners in "Sunny Side of the Street," "Sittin' on a Rainbow," "Little White Lies," "Exactly Like You."

The Two Behanna Kids, who appear at Sherry's, Brighton, are real staunch Wright supporters, and find their big successes in "Sunny Side of the Street" and "Meet Me in My Dreams To-night."

We saw Selkirk & Glyn at the Stamford Hill Super Cinema, where they put over in very fine style the ever popular "Meet Me in My Dreams To-night" and "Sunny Side of the Street."

We heard Jack Burke at Penge Empire in "Making Whoopee," putting over in his very fine artistic manner, "Meet Me in My Dreams To-night," and he still finds "Ro Ro Rolling Along" a big winner for him.

That very excellent refined artist, Zillah, of Russell & Zillah, tells us of her great success with "Meet Me in My Dreams To-night" and "Romance."

Jackson & Blake, who are staunch Wright supporters, find big winners in "Sittin' on a Rainbow" and "I've Got a Feeling," and they have others in rehearsal.

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Harry Gordon, with his very excellent litte band at the Roadhouse Club, Leicester-square, hase been so impressed with the P.D. number "When the Orange Trees Blossom in Spain," that he is making a special feature of it each night this week. Apart from putting it over with his band, Harry plays his own hot piano arrangement—and it is some arrangement! This fox-trot-tango will undoubtedly be one of the successes of the winter season.

Albert Wighan, the M.D. of the Arcade Cinema, Darlington, says "Sailing Back Home Again" and "There's a Voice Just Haunting Me" are a great success. Miss W. L. Gregory has worked many P.D. numbers at Weston-super-Mare, and now reports big hits with the following: "Things You Do For Mother," "Say It Again," "My Italian Boy," "Happiness," "Dreaming of You" and "Why Did You Say I Love You?"

Hyden Sims, who directs the Embassy Dance Band, Dawlish, has been making a

(Continued on page 13.)

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Oct. 20, METROPOLE, MANCHESTER.

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"Talkies."

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BRIXTON EMPRESS.
Rehearsal 12.
Company as booked.

WATFORD PALACE.
Rehearsal 2.30.
Olsen's Sea Lions, Giovanni, Rob Daymar, Mason & Royle. Etc., etc.

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Rehearsal 12.
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FROM THE SONG PUBLISHERS.

(*Continued from page 12.*)

great success with "On A Devon Farm," the comedy fox-trot song, and "Waltz of Love."

At Manchester, "Hindoo Love Birds," the great Eastern fox-trot song, has been much appreciated as put over by Geo. Emmett, with the assistance of Edmund Cleary. Mr. Cleary is also featuring a charming pianoforte solo recently published by P.D., entitled "Solitude," composed by Theodore F. Aspden.

Piano solos of the "novelty" type are scarce, and so two numbers of this character will be especially welcome. They are "Frolic," by R. W. Jones, and "Jazz Larks," by Norman Fawcett.

A pianoforte waltz of the old orthodox type is "The Swallows," by James Walsh—some pretty movements in this. Two pieces for pianoforte (a) Minuet, (b) Sarabande, by E. Hodgson, are charming examples of these old world dance tunes, and are excellent teaching material.

Francis and Day.

When Francis & Day's released the fox-trot-ballad "If I Had a Girl Like You," they were wholly convinced of its becoming one of their outstanding hits. That this was a correct prediction is evidenced by reports from well-known artists now featuring this song, Layton & Johnstone being particularly successful with the number in Dublin this week.

Francis & Day material is well to the fore at the Empire, Chiswick, this week, where Randolph Sutton renders his inimitable version of "Cryin' for the Carolines" to highly appreciative audiences. On the same programme, Ernest Shannon is heard in a remarkably strong batch of songs, outstanding hits in his new programme being "Just a Tiny Four-leaf Shamrock" and "When it's Springtime in the Rockies." A large percentage of Francis & Day material is now featured in "The Speed Limit" Revue, which appears to good business at the Knightstone Pavilion, Weston-super-Mare, this week. The ever-popular Winifred Ward renders bright and snappy interpretations of "We Must all Pull Together" and "Around the Corner."

"We Must all Pull Together" is a striking and successful feature with Victor Duprez and his Band, whose brilliant orchestral work is an attractive feature of "Something Sensational" Revue. "It Happened in Monterey" and "With You" are shortly to be included in this production. Making successful appearances in "Finnigan's Follies" Co. at the Empire, South Shields, this week, The Dale Sisters have a special vocal arrangement of "I Can See a Rainbow," which brings them storms of applause at every house. Jess and Mills, playing variety, report great success with "Telling it to the Daisies." Continuing his successful tour with "Pontoon" Revue, Tony Rigoletto is scoring a wonderful hit with "It Happened in Monterey." The number is excertionally popular at the Empire, York, this week.

Charles Kitchen, the popular musical director of "Painting the Town Red" Co., writes from the Pavilion Theatre, Glasgow, to report exceptional success with the Francis & Day fox-trot songs "I'm Following You" and "Should I?" The Romaine Sisters, now fulfilling variety contracts, have now included "I'm Following You" in their act with complete success. Wax Waldorf, playing the Hippodrome, Salford, has just introduced "It Happened in Monterey" with good results. Bert Seal, now playing in "The Happy Ramblers" Co., has included "I Can See a Rainbow" with marked success. This week the show is proving a big attraction at the Theatre Royal, Darwen.

"Just a Tiny Four-leaf Shamrock" is an ideal song for Tom Deere, whose excellent vocalism is a well-received feature of "One of the Best" Revue, at the Hippodrome, Eastbourne, this week. Virginia Clay, playing variety, never fails to score with her two "F. & D." winners, "Telling it to the Daisies" and "Bye Bye Blues." Audiences at the Queen's, Poplar, this week, certainly appreciate the artistic speciality provided by the Elite Hawaiians, who are now touring in "Tune In" Co. The Pagan Love Song" and "Love Me" are established favourites in this act, while "It Happened in Monterey" and "Bye Bye Blues" are earmarked for immediate production.

Charles Gordon, who produced a striking rendition of "When it's Springtime in the Rockies" at the Clapton Rink, last week, reports the continued success of this haunting waltz-ballad. Another able exponent of "When it's Springtime in the Rockies" is Dorothie Vivian, who provides some effective vocalism in "The De Luxe Follies" at the Palace, Fleetwood. Following a highly successful summer season at Wallasey, "The Cabaret Clowns of 1930" are now touring with gratifying results. Francis & Day material is strongly represented in this company, and outstanding hits include "When it's Springtime in the Rockies," "If I Had a Girl Like You," "Bye Bye Blues," "Blue is the Night," "It Happened in Monterey," "Swinging in a Hammock," "We Must all Pull Together" and "The Moon is Low." The Esme Sisters write the "F. & D." Professional Department to report fine receptions at every engagement for their popular favourite, "Have a Little Faith in Me." Playing the Alhambra, Dundee, this week, The Dane Sisters display some clever vocal and dancing work to good receptions. "I'm Following You" and "Waiting at the End of the Road" continue to be outstanding winners with these versatile girls.

Campbell, Connelly and Co., Ltd.

Jack Hylton and His Boys, who are making a phenomenal hit this week at the Astoria, Brixton, are receiving an ovation for their rendition of "One Night Alone With You," the sensational Glasgow "Evening News" Competition winner. Other C. and C. hits featured by Jack are "Falling in Love Again" the superb waltz ballad, and the terrific hit song "Cheer Up and Smile."

Layton and Johnstone, who are this week breaking all records at the Theatre Royal, Dublin, find their biggest success is "Falling In Love Again," which they put over with a wealth of feeling and expression as only they can. The Three Australian Boys, appearing this week at the Empire, Sunderland, write to say that they are making the hit of their lives with "Without My Gal," the biggest sob ballad since "Brokenhearted," and the hits successfully featured by this popular trio are "Cheer Up and Smile" and "Here Comes Emily Brown." Jimmie Ferguson, who appeared last week at the Astoria, Brixton, made a stupendous hit with "Singing a Vagabond Song" and "Without My Gal," which this versatile and artistic artist put over with great effect.

Syd Seymour and his Mad Hatters Band says that "Cheer Up and Smile" and "Without My Gal" are sensational wherever he goes. Bobby Howell and his Band, performing with great success at the Regent Cinema, Stamford Hill, are featuring several C. and C. hits and find their outstanding successes are "Falling in Love Again," "Cheer Up and Smile" and "There's a Good Time Coming."

Arthur Lowrie, in "Fun and Frivolity," at Abertillery this week, has introduced "I'm in the Market for You" as a duet, and this is a big hit and he gets heaps of real laughs for his rendition of "Over the Garden Wall." "Cheer Up and Smile" is also used with tremendous success in the show. Gracie Fields, who is, without doubt, the biggest riot that has ever been over to America, cabled to say that "One Night Alone With You" and "Falling In Love Again" were absolutely sensational.

Chappell and Co., Ltd.

In Maurice Cowan's "Surpassing Show of 1930," playing at the Empire, Croydon, this week, Babs Farren and Jimmy Jewell are making a sensational success with the great Chappell hit, "You Brought A New Kind Of Love To Me." Jack Sinclaire is featuring "I Love You So Much" and "You Brought A New Kind Of Love To Me" at the Regent, Tooting, this week. Evelyn Scotney, the celebrated Australian soprano, who made her first appearance in vaudeville last week at the Palladium, featured "The World Is Waiting For The Sunrise" with sensational success.

Pat O'Dwyer writes to say that "Sing You Sinners" and "Sweepin' The Clouds Away" are wonderful hits everywhere. Cecile Maule-Cole is scoring heavily with "You Brought A New Kind Of Love To Me" at the Cosmo Club. Paul Barry is making a big feature of "Sweepin' The Clouds Away," and we hear from Len Sharp that he is including "Sweepin' The Clouds Away," "Sing You Sinners," and "Just' Keepin' On," in his repertoire with great success.

Sheila Brody is having great success with "The World Is Waiting For The Sunrise" in Lloyd Shakespeare's "Musical Ensemble," and Frank Farrall, the popular tenor in Wal Langtry's "Council Houses" Co. at the Palace Theatre, Grimsby, is scoring heavily with "The World Is Waiting For The Sunrise." Kula (E. J. Carpenter) is having sensational success with "Sing You Sinners."

All artists are cordially invited to come in and hear our wonderful new batch of numbers at the new Chappell Popular Professional Department, Victoria House, 142, Charing Cross-road, W.C. If unable to call, send 2/- for full selection.

Victoria Music Publishing Co., Ltd.

Pantomime producers and artists looking for outstanding material should make a point of calling at Victoria House to hear their latest budget of winners, including "Don't Tell Her What's Happened To Me," De Sylva, Brown and Henderson's masterpiece. This is absolutely ideal for principal boy, and will also make an excellent duet. At the Coliseum last week, we heard those well-known favourites, Norah Blaney and Gwen Farrar, and in their one hundred per cent. versatile programme "Don't Tell Her What's Happened To Me" is very prominent, and incidentally, Miss Farrar's 'cello obligato to this number is very effective.

Listeners-in had the pleasure of hearing Norah Blaney broadcast "Don't Tell Her What's Happened To Me" from Manchester last Monday night. Albert Whelan called at our offices a few days ago and heard "Don't Tell Her What's Happened To Me," which he predicts will be the biggest pantomime song this season, Janet Joye, who is popular with London audiences, has in rehearsal "Don't Tell Her What's Happened To Me."

Arthur Kingsley, of that well-known comedy duo, Kingsley and Forde, produced "Don't Tell Her What's Happened To Me" at Putney this week with great success. Gertrude Concannon, the Australian songbird appearing at the Palace Theatre, Southampton, this week, writes to say that "I Remember You From Somewhere" is the biggest song in her act. Miss Concannon also features "A Cottage For Sale," which is still the biggest song in the country and needs no further recommendation. Of the newer numbers we have "So Beats My Heart For You," which is a wonderful semi-straight ballad. This delightful song is suitable for all vocalists and should not be missed. "On A Little Street In Honolulu" is a beautiful production number with a lilt that is different from the usual waltz song.

(*Continued on page 4.*)

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A remarkable demonstration was made by the audience at the opening of the new Paramount Cinema, Manchester, where an orchestra of twenty-four has been engaged. Immediately the first musician took his place, writes a correspondent, a scene never to be forgotten took place—the audience of three thousand stood up and cheered and applauded until they were absolutely tired. The world's greatest singer or player would not have received a better reception—this was before they had played a single note. They opened with "1812" Overture and every man must have felt that everything depended on him, they gave us absolutely of their best and the audience went wild with delight. I shall never forget such a night. Two years of mechanical music has absolutely disgusted the public and they were out to show their appreciation of the human orchestra. The orchestra also played all through the act of the Plaza Tiller Girls and Gaston and André, dancers. The huge audience remained until after 11 o'clock and the cheers and applause were tremendous for the closing item given by the band.

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CONDUCTED BY

Jack Hylton and Maurice Chevalier.

Jack Hylton to-day is a very disappointed man. He is an old and dear friend of Maurice Chevalier. Years ago, Jack Hylton taught Chevalier a song in English whilst he was staying in Paris and produced the number for him. They always wished to appear together during a tour of the United States. But the labour restrictions which prevented Jack Hylton from appearing in America put an end to that.

Another time when Jack was in Paris with his wife, she was taken ill and an immediate operation was needed. Chevalier got a friend of his, one of France's most eminent doctors, to perform the operation, and telephoned each day—for Jack had to go on tour to fulfil his engagements—how his wife was progressing. Still the appearance together was in both their minds, and Chevalier presented the Hyltons with a doll, a replica of himself, in evening dress, across the shirtfront of which he wrote, "To Ennis and Jack, hoping our dream will come true."

Now Chevalier is to appear in London and the dream seemed within reach of realisation. Hylton was to do one half of the programme and Chevalier the other half. But Jack Hylton had a tour in Switzerland booked which clashed with the date of Chevalier's appearance at the Dominion Theatre. He rushed to Paris to try and transfer the dates, but the Swiss were adamant and as inaccessible as their own Alps. So Jack Hylton has had regretfully to abandon the idea of appearing with Chevalier this time. It would have been a fine Anglo-French combination, but he means to do it some time. And Jack usually gets what he wants.

Chelsea Dance Band Contest.

Eight bands took part in the fifth annual contest for the Hawkes' Challenge Cup, at Chelsea Town Hall, on Wednesday. Most of the prizes were presented by Boosey and Hawkes Ltd., a bannerette by "The Melody Maker" and the individual prizes by F. Garganico, who organised the contest.

The cup and bannerette were won by Len Colvin's band; although behind on points of technique, they succeeded in gaining sufficient marks for arrangement to carry them just past the post. Les Ayling and his Rhythmusicians came second, the violinist, by the way, carrying off a prize for the best performer on his instrument. Jay Collins' band was judged third with the Cavendish Dance Band fourth. Of individual awards, the best pianist and trumpeter both came from Jay Collins' band; the best guitarist and drummer from Len Colvin's band and the best alto saxophonist from the Cavendish Dance Band.

The judges were Len Fillis, Arthur Young, Ben Davis, Eric Little and P. M. Brooks. During the evening, the judges (with the exception of Mr. Brooks), augmented by Lew Davis on a trombone, showed practically and in an amusing manner, how a dance band should work—and play. The official band of the evening for dancing was the Knightsbridge Roomers.

Al Tabor at Nottingham.

Al Tabor and his Trans-Atlantic Band played to a very big crowd at the Annual Sports Club Dance of the "Cenanese" people at the Greyfriars Hall, Nottingham, last week. Al and his boys are attracting very big crowds, as usual, at the Palais, and would always be very delighted to welcome any of his London friends. "I had very good 'luck' the other day at Southborough," writes Al. "My car was burnt out in a garage fire. Now I am rushing round trying to find a new one."

Kensington Cinderellas.

Sam Shurman's Band is winning the highest appreciation at Mr. A. Ashley's Jubilee Season of Cinderella Dances at Kensington Town Hall every Saturday evening. The opening dance was attended by nearly two hundred. The floor was in good condition, and with the Sam Shurman's Band giving excellent music, a thoroughly enjoyable evening was spent.

The Finchley Orpheum.

A permanent orchestra will be maintained at the Finchley Orpheum, which was opened on Saturday. A feature of the opening programme was the playing of a selection by the orchestra, of which Mr. T. W. Kattaun is director. A Compton unit organ has been installed and on Saturday, Mr. Lewis Gerard, the Orpheum organist, gave a taste of his quality. A dance show introducing thirty-six girls was staged by Charles Allen, and is part of the first week's programme, in which the screen attraction is "Condemned."

Liverpool Unemployed.

Concerts held on Sunday evenings in the Merseyside district in aid of unemployed musicians have so far resulted in about £220 being raised. Of this amount, £100 has been handed to the Central Relief Society, who are distributing money weekly in the more pressing cases. There are about 200 men disengaged, principally through the "talkies."

The last concert was given at the Liverpool Scala, when about £60 was taken. There was an orchestra of twenty-two, composed of both unemployed and employed men. One of them had to borrow a flute, his own having been pawned. The orchestra played Mendelssohn's "Fingal's Cave" Overture and accompanied the film "Redskin." Miss Bertha Hodgson sang several numbers. Another concert will be given at the Casino, Kensington, next Sunday.

BANDSMEN

HERE, THERE & EVERYWHERE WITH THE MELODY MAKERS

EDGAR WHITE

The Waldorf Band.

An error in my Club and Cabaret column about Locarno in last week's issue led to various letters and telephone calls, writes "Viator," and I went down one evening to ar[illegible]e to both Jim Kelleher and Lawrie Johnson. As stat[illegible]st week, it is Jim Kelleher [illegible] the Piccadilly Dance Band at Locarno, and Lawrie Johnson who leads the Waldorf Band there. I had a long chat with Lawrie Johnson, and he told me the personnel of his band was as follows:—

Trumpet vocalist, Charlie Price; second trumpet vocalist, George Burgess; trombone, Bud Hammond; saxes, Frank Shearsby; second alto, Sammy Marks; third sax tenor, Jack Halsell; drums, Arthur Baker; piano, Leslie Dunk; double bass, Dave Axford; banjo and guitar, Bert Penfold; violin, Phil Phillips; page, Little Arthur, with Lawrie Johnson himself as leader, fiddle, banjo, piano and accordion.

To meet Lawrie, one would never think that he was old enough to have had so vast an experience as he detailed to me. He has such a youthful demeanour, a fresh complexion, and laughing eyes that betoken youth. Always immaculately dressed, Mr. Johnson well deserves the success, which he and his Waldorf Band have achieved at Locarno. Dancers everywhere are loud in their praises of the fine tempo and rhythm and general work of this combination. Lawrie told me that he began by doing "gigs" for charity before he started as leader at the Palais de Danse, Stockton; from there he went to the Ealing Palais de Danse, and in the first year at Wembley had charge of all the bands there. He was leader at the Regent, Brighton, and also at Dreamland, Margate, after which he came to town to the Queensborough Club. The Stoll tour followed; then he went to Scarborough, came back to town to lead at the Astoria, Charing Cross-road, on to the Empress Rooms, then to the University of Dancing, before he took up his present post at Locarno.

MESSRS. H. S. KINGDON, LAWRIE JOHNSON & LESLIE HOLMES AT LOCARNO.

It is amazing the interesting people and discussions one always has at the popular Streatham Hill Dance Hall. Last week, Mr. H. S. Kingdon, the managing director, Mr. G. MacDonald, the manager, Mr. Leslie Holmes, who I was able to congratulate, as I am sure we all do, on becoming professional manager of Campbell, Connelly and Co., Ltd., and Mr. Syd Seymour, of the Mad-Hatters, sat and discussed "Bands and Bandsmen," *ad infinitum*. Mr. Kingdon always goes right deep down into a subject, and he has the happy knack of expressing his opinion, however forcible it is, and it usually is, in the most amiable way. Previously, as you will see by the photograph here, Mr. Kingdon, Mr. Holmes and Mr. Johnson were talking about Campbell, Connelly and Co., Ltd.'s big success, "One Night Alone With You," Jack Hylton's discovery, and you observe Leslie being congratulated by Lawrie, who tells him that he thinks it's a winner, with Mr. Kingdon looking on in that detached way of his, obviously thinking out some new scheme to benefit Streatham. It was a great pleasure to meet Leslie Holmes once again. I always seem to enjoy life when I see him.

Ralph Gethic at Dundee.

Ralph Gethic and his band have opened at Kidd's Assembly Rooms, Dundee, with huge success. They had a wonderful ovation and Ralph was the recipient of congratulation from all and sundry. The personnel of the band consists of Jack Grindrod, violin and tenor sax; Bernie Kyte, E flat sax, baritone and clarinets; Harry Clynes, E flat sax, banjo and 'cello; Don Bamford, drums, vibraphone and vocalist; and Ralph himself at the piano, plus personality and voice.

Manchester Paramount Cinema.

The Paramount, Manchester's new £400,000 cinema in Oxford-street, which made a sensational opening last week, ranks among the most luxurious amusement houses in Europe. It is so magnificent that crowds have besieged the place in order to see its overwhelming beauty. Quite appropriately, a show entitled "Beauty," rivalling Cochran at his best and outshining anything ever seen before on a Manchester cinema stage, was put on to alternate with the screen; and in this were seen the splendid displays by Gaston and André, Violet Code, and the Plaza Tiller Girls, who have a month's engagement. There is also an orchestra of twenty-four musicians, backed by a Wurlitzer organ.

Cabaret Band at Sheffield.

One of the staunchest supporters of the "Wright" house in Sheffield is Mr. Carl Duce. His Cabaret Band always includes a large number of the "Wright" tunes in its programmes, some of the most popular being "On the Sunny Side of the Street," "Exactly Like You," "Meet Me in my Dreams to-night," "When I passed the old Church door," "Sittin' on a Rainbow" and "Ro Ro Rollin' Along."

Mr. Duce has enjoyed successful seasons at both the Tower Café and Casino, Skegness, whilst his band is well known to listeners-in in the Midlands. The personnel is as follows:—Stan Hall, A.L.C.M., pianist, M.D. and arranger; Harry Gledhill, first also sax and clarinet; Eric Watson, violin; Mac Lomax, banjo, guitar and tenor sax; Ernest Watson, drums and Mr. Carl Duce, also sax, soprano sax and violin.

Preston Victoria Orchestra.

Jimmy Campbell opened with a newly-formed symphony orchestra at the Preston New Victoria last week. The combination comprises twenty players, who, it is announced, are permanently established at this P.C.T. house. The Blue Slavonic company occupy the stage and a full supporting programme of the latest film releases completes the bill.

Regent Dance Hall, Brighton.

Gaby Robins has just taken over from Archie Alexander at the Regent Dance Hall, Brighton. Gaby has been at the Regent since January, and until September last led the Melody Seven. Now the firm have given him complete control and he has formed a seven-piece band consisting of Alf Levitt, saxophones; Ben Singer, tenor; Bruts Gonella, trumpet; Geo. Latimer, trombone; Tommy Lawford, banjo; Billy Pearce, piano; and himself at the drums, vibraphone, xylophone, etc. The band is playing to large crowds and is very popular with a very particular and varied audience.

Montgomery's Successors, Ltd.

A cordial invitation to Montgomery's Successors Ltd., at 5, Denmark-street, is given by Mr. Victor Gould, the general manager. They have an attractive list of new numbers, which include "Why don't you keep out of my dreams?" "It's all over Town," "March of the Chocolate Soldiers," "Blue Lagoon," "Wherever you are" and "The Polar Bear's come back."

Skating Rink Appointment.

T. P. Blakesley has been appointed manager at the Boulevard Skating Rink in place of T. Bott. Mr. Blakesley is well known in the roller skating world, having been a champion for many years.

The Hallé Orchestra.

The value of the Hallé Orchestra in the musical education of the city is to be recognised by the Lord and Lady Mayoress of Manchester by a complimentary reception of Sir Hamilton Harty and his players at the Town Hall on Tuesday next. It is seventy-three years ago since the Orchestra was formed.

National Institute for the Deaf.

An appeal to music-lovers signed by such representative musicians as Sir Edward Elgar, Sir Landon Ronald, Sir Granville Bantock, Sir Henry Coward, Sir Hamilton Harty and Dame Ethel Smyth has been issued on behalf of the National Institute for the Deaf. "Can you imagine life without sound—without speech, music or song?" says the appeal. "And yet for some 40,000 deaf and dumb people and some hundreds of thousands of others who have become deaf, the world has no music. Life to them is one long silence, unbroken by tone, cadence or rhythm and in which isolation and depression reign supreme. We therefore ask your sympathy and support for efforts designed to bring greater happines and wider activities into the lives of these afflicted people. We would ask you to be patient with them, help them in their social isolation, assist them in their industrial difficulties and support the National Institute for the Deaf.

Guildhall School of Music.

The distribution of prizes at the Guildhall School of Music will be made at the City of London Boys' School on Saturday, October 25th, at 2.30. Other interesting fixtures of the autumn term are Students' Concerts on the 24th; on Wednesday, November 5th, and Monday, November 24th, all at 6.30, while a Dramatic Recital will be given on Wednesday, November 26th, and performances by pupils of the Comedy Class on December 4th, 5th and 6th. The spring term commences on Monday, January 12th.

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PROVINCIAL ENTERTAINMENT MANAGERS AND MECHANICAL MUSIC.

The Annual General Meeting of the Provincial Entertainments, Proprietors and Managers Association was held on Wednesday, at the Midland Hotel, Manchester, Mr. Percy B. Broadhead presiding.

Mr. P. Percival, Secretary to the Association, read the annual report, the seventeenth presented by the Executive Committee.

The Report.

"The main interest and conflict of a remarkable and troubled year in the world of entertainment," says the report, "has been felt and seen in the great growth of mechanical features of attraction in form and sound, accompanied by other developments which have jointly made the provision of music in popular entertainments a matter of great concern to some managers and of real relief to others. It might be, and probably is, mainly a coincidence that the performing rights of music and their cost should in this same year be the subject of legislation and of great debate, but even this question is involved to some degree in the mechanical production of music in connection with films. The great displacement of the living orchestra by the mechanical reproduction of human performances on musical instruments has produced its own particular problem for the theatre proprietor, that of so reducing the relatively high cost of his human orchestra as to enable him to retain an adequate band of instrumentalists, or indeed, in some instances, any orchestra at all.

Musical Copyright Bill.

"The right of levying fees for the public performance of most of the popular music of the day in this country is practically the monopoly of a limited company which has secured by assignment or purchase this right. The manner in which it has been exercised and the amount of the fees levied have until now been free from any restraint by law, and at length the manner in which fees have been exacted and the increased amount demanded in many instances has led to the introduction into Parliament this year of a Bill which has for its object the fixing of a uniform rate for the public performance of a piece of music; the purchase of a copy bearing such a fee upon it to be in itself a licence to perform in public the music so sold.

"The Bill on its introduction awakened great interest in the House of Commons, where it was generally appreciated that there was a strong case for reform behind it, but the Bill was not in itself so conceived and framed as to adequately meet a somewhat involved state of things nationally and internationally in regard to musical copyright. The House of Commons therefore took the only reasonable course and referred the Bill to a Select Committee.

"Before this Committee, which took evidence from the Board of Trade and many trade and professional associations, your President, Mr. Percy B. Broadhead, gave evidence and was complimented and thanked by the Chairman for the valuable information derived from his own personal experience on the working of the law on musical copyright as it stands, and the methods of the Performing Right Society under existing conditions.

"Mr. Broadhead made the following suggestions for the amendment of the law:—

"That each sheet of music shall bear a printed statement, such as: 'The Performing Rights of this song are the property of the Performing Right Society' (or whoever may be the owner), or an alternative statement in the case of free music to the following effect: 'This song may be sung, played or performed without fee or licence at Theatres, Music Halls, Concert Parties, Pier Concerts, etc.'

"Should there be any reservation in respect of performances at Theatres or any other class of establishment, words to the following effect should be printed on the music: 'The Performing Rights of this song are reserved for Theatres,' or wherever the reservation applies to; or 'reserved as regards performances in Pantomimes,' if such should be the case, and then should follow also in print the publisher's name.

"Should the performing rights of a song or number be reserved by the author or by the firm to whom he has sold the copyright, it should be clearly stated on the printed copy that the performing rights are reserved by the author or the firm in question.

"The Select Committee Majority Report, agreed by all members of the Committee save one, has been presented to the House, and contains the following suggestions and statements of a positive or constructive character:—

17. Your Committee are agreed that a fixed fee cannot be applied to all the varying circumstances of public performance if the composer is to receive a reasonable remuneration. Nor do they wish to place any obstacles in the way of composers forming an Association for the purpose of protecting and enforcing their performing rights. Such an Association is undoubtedly a convenience and almost a necessity, both to the composer, music publisher and the user of music who would be considerably embarrassed if he had to deal separately with each piece of music performed. In fact it may be said to be the only practicable way in which the composer can collect his fees for performing rights in any adequate manner. If such an Association is to function effectively, it must obtain as nearly a super-monopoly of the monopolies conferred upon composers by the Copyright Acts.

18. Your Committee consider that such a super-monopoly can abuse its powers by refusing to grant licences upon upon reasonable terms so as to prejudice the trade or industry of persons carrying on business in this country and to be contrary to the public interest and that it should be open to those persons to obtain relief in respect of such abuse by appeal to arbitration or to some other tribunal. This should apply only in those cases where the ownership or control of copyright has been transferred to an Association.

19. It has been suggested to your Committee that any legislation to give effect to this proposal would be contrary to the terms of the revised Berne Copyright Convention of 1908. There appears, however, to be considerable difference of opinion upon the matter and your Committee recommend that His Majesty's Government should consider whether such legislation would conflict with the Treaty obligations of this Country, and if so, should make a reservation or declaration which would permit of such legislation before ratifying the Rome Copyright Convention of 1928.

20. If it should be found that no such legislation is at present possible, your Committee recommend that the Board of Trade should keep in touch with the position with a view to framing a policy for adoption at the next meeting of the International Copyright Union in 1935, which would secure freedom for His Majesty's Government to deal with any abuse of monopoly rights such as that to which reference has been made.

"It is clear that if legislation is to be framed at an early date the existing Bill reported without amendment must needs be withdrawn and another embodying the Select Committee's representations must be submitted to Parliament. The main problem is at all events now quite clear to the House of Commons, and that is the devising of some means for securing fair terms for music users from otherwise unrestrained monopoly.

Reduction of Musicians' Salaries.

"The theatre that purveys either drama or variety to-day in face of the great industrial and commercial depression prevailing has almost universally received a set-back by the introduction of sound films combining speech, song and reproductions of instrumental music. Here and now we have the special and valued features of the older forms of entertainment added to those of 'living pictures,' and the entertainment given at a cheaper rate than can at present be provided by the purely human performances of players and musicians in the Theatre and Music Hall. Thus in this way alone, that of cheapness, the theatre and the variety hall are disadvantaged and proprietors of many such places of entertainment have either changed their houses into cinemas showing sound pictures, or leased them or sold them to others who provide the new form of attraction. Whilst these changes have been in progress the Musicians still employed in theatres have been retained at salaries averaging 125 to 130 per cent. higher than were paid in the pre-war period.

"Your Committee, urged by members of the Association, have found it necessary to face this situation, and having taken the views of members in general upon the desirability of either cutting down or cutting out orchestras as compared with reductions in the salaries of musicians, and having obtained a practically unanimous answer in favour of the last alternative, have come to the conclusion that such a course is essential.

"Your Committee were, they regret to say, unable to obtain a preliminary conference with the Musicians' Union upon the existing situation, and therefore members have had to present notices of their intention to terminate the present agreements, and individual applications for reductions are now coming before the Joint Conciliation Board of this Association and the Musicians' Union. It is to be hoped that amicable settlements giving adequate relief to members may lead to the retention of orchestras of suitable numerical strength and professional efficiency so that the stage may be helped to fight for its existence with greater hope of survival.

The Entertainments Tax.

"In view of the pressing necessity for relieving places of entertainment from all possible standing charges during the existing industrial depression, your Committee, feeling that the Chancellor of the Exchequer, though known to desire the speedy removal of Entertainments Duty, could not this year find the money necessary to make good the loss of revenue that total abolition involved, requested Mr. Snowden to receive a deputation having for its object the repeal of the Duty on all prices of admission up to and including one shilling. The deputation was received with the greatest kindliness and consideration by the Chancellor, who renewed his testimony against the tax, as a bad tax, and his intention of removing it at the earliest possible date if so permitted. He, however, could give no promise of this at the moment though he undertook to consider seriously the information laid before him. Appreciating the difficulty of the Chancellor in finding a large sum of money, your President later addressed him by letter asking for his consideration of total repeal up to and including the admission charge of ninepence, but Mr. Snowden regretted that even this relief would involve a loss in revenue he at present could not face, and stated that the matter would consequently, he regretted, have to wait over to be dealt with on another day. Your Committee still hope for the dawning of that day.

Mr. Percy B. Broadhead was elected President of the Association.

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CLUB AND CABARET.

By VIATOR.

Murray's Club.

For tired jaded professionals, I can imagine no better tonic than an evening here. There is an atmosphere that you cannot get away from which, although Bohemian, is at once quiet and restful. I was Mr. E. A. Cordell's guest on the opening night of the new show put on by Mr. Carl Hyson, and can testify to the excellent quality of the food and wines at Murray's. The dancing partners here, too, are charming girls and Mr. Matt Davidson introduced me to one of them, Miss Enid Scott by name, a delightful dancer. Quite frankly, I was rather disappointed with the show. There was not, on the opening night, in my opinion, enough variety in it. The girls did not change their frocks once and it seemed to be a succession of quick step dancing numbers, with one or two vocal efforts, clever enough in themselves and the dancing as snappy as you like, but just lacking that spice that is so essential to cabaret. It was an "all black" show, and opened with voices "off" singing a kind of spiritual. There was a singing as well as a dancing chorus, and two or three principals, and among the numbers were "Dixieland," "Virginia Bound," "Kentucky Maid" and "Underneath the Southern Moon." Johnnie Nit's dancing, of course, was as brilliant as ever, but I could not gather the names of the other principals. When I looked in at Murray's later in the week, I was told that the new show was going strong and likely to remain at the popular Beak-street club for some time.

The Queen's.

Zip and Zep were the quaint names of a lady and gentleman partner who did well in a piano act here last week. The male member of the duo is a pianist of merit. He was immaculately dressed and his partner looked most attractive in a white frock. She put plenty of character into her distinctive rendering of "Chase away the blues" and there was some amusing patter. Sinden's Rustle of Spring and "Sonny Boy," mixed up as a pianoforte solo, and the latter as Rachmaninoff might have played it, were particularly well rendered, but the *pièce de résistance* was obviously the "Il Bacio" burlesque with which Zip and Zep closed. This was very funny. Mr. Reuben Rome's violin solo in the centre of the cabaret floor, and the efforts of "The Girls," still a most important part of Madame Colletta's shows here were loudly applauded the night I looked in at the Leicester-square Hotel.

The Ambassador Club.

French's Agency are booking some good turns at the Conduit-street club, and last week as well as Vera Amazar, the celebrated Russo-American prima donna, who is a real big success here, saw Sandrisi and Copelli, artists choregraphic, who did as well as ever. Mr Eddie Gross-Bart personally directs the Ambassador Club Band, and there is also a symphonic orchestra playing during luncheon.

Locarno.

I must apologise for confusing the bands here in my notice last week. It should have read, of course, "I thought how well Jim Kelleher's Piccadilly Band played." The waitresses, by the way, all had smart new chocolate uniforms last week. The cabaret was as good as ever, with those delightful terpsichorean artists, Jean Pierre and Marie Colores giving of their best and earning enthusiastic applause, as did the other turn, Frank Melbourne, in one of the smartest juggling acts I know. Cabaret is immensely popular here and I advise all who think they have a chance in cabaret to enter the open competition of a novel character which is to be held at Locarno on every Monday during November. Budding cabaret artists are asked to compete in an event which will have as prizes an offer of a full week's engagement at Locarno for the two winners. Artists are asked to send any such entries, together with a description of their act, as soon as possible to: The Managing Director, Locarno Dance Hall, 166, Streatham-hill, S.W.2. Rehearsals will be arranged.

"Roadhouse."

Harry Adams also informs me that special auditions for cabaret and other artists will take place in future every Sunday evening at the Roadhouse Club, Leicester-square, for engagements at that and other clubs. It will be advisable for acts to write to Harry Adams first, at the Roadhouse, 28, Leicester-square, W.C.2.

VARIETY IN THE CINEMA.

By VIATOR.

Clapton Rink Cinema.

Lew Grade is still delighting audiences in North London. It is only a few weeks ago that he was at the local Empire, and his dances simply stopped the programme here. His billing matter this week is "The dancer with the numerous feet," but I could still only see two. Vernon and Ford were delightful in their new cabaret acts, one of the very best of its kind I have seen.

Finsbury Park Astoria.

Crowds are thronging the new cinema, as much to view the spectacular interior as to see the programme. This week in the variety part of the bill is Herschel Henlere, the piano-pounding mirthful musician, who keeps the audience amused for nearly half-an-hour. His one-man jazz band is a wonderfully smart idea. Gerardo and Adair, the superb acro-dancers, create breathless excitement. They have the assistance of other clever dancers—Shaw, Innes and Bakst.

Islington Carlton.

Byron and Byron, in their vaudeville cocktail, are two of the funniest dialogue humorists I have had the pleasure of seeing. The Great Gerardo gives a sensational novelty act, and Leon and Kiki exhibit a clever speciality which has the virtue of being different. Jan Ralfini has settled down here with his orchestra and his appearance is the signal for unstinted applause.

Golden Domes, Streatham.

Invited to be present at the anniversary of the re-opening of the Golden Domes, I found a fully-packed house enjoying the film "The Love Parade." This pretty theatre is under the direction of Mr. Sidney Nelson, a well-known figure in the cinema world, who is to be congratulated on getting "releases" bang on time. A glance at his future bookings list shows that patrons are in for a regular feast in forthcoming attractions. Mr. W. Stuart has recently been appointed manager.

Finsbury Park Rink.

The new stage show, which forms a big part of the programme this week, is an immense success, to judge from the crowds and the big applause. The Three Brooklyn Boys are a big feature, Dick Carlish with his ideas of 1890 and the contrast with 1930 making an immediate hit. Kennedy and Aldis, Charles Ellis, Marie Hillier and Loranna, with the Eight New Victoria Girls, form a big cast which is a decided attraction.

Beckenham Regal.

Mr. L. C. Pierpoint, the popular general manager, is a firm believer in variety. Patrons of this fine new hall are getting their money's worth, and then "some." When I looked in last week I found Leo Sax doing his excellent baby stunt in the action song, "Dear Old Baby Days." The way he chatters and totters about the stage is reminiscent of when we learned to walk. With his two lady partners, who complete the Leo Sax Trio, wit, cross-talk and dancing make this just the stage-show for a cinema. The Seven Royal Hindustans, with lightning movements, build wonderful human pyramids and do acrobatic marvels which leave you breathless with expectation. Albert Mendel and his Symphony Orchestra, which played so well from the orchestra pit during the silent film, is retained. This means another treat for music-lovers. Edgar Benyon, the "one-man vaudeville entertainment," is on the stage this week. The film attraction is "Rio Rita."

The Premier, East Ham.

The Dalton Sisters, just described as "Modern Entertainers," opened the variety bill here last week in songs, saxophone and syncopated numbers. They are a great turn—their comedy work was real good, and they pleased immensely. Lily Moore, the popular comedienne, assisted by Percy Martin, was another great turn, and they won loud applause and caused roars of laughter for their football match skit and other items. Mr. F. G. Redmond is the genial manager. This week the Geddes Brothers and Fyne and Hurley appear.

Reginald Denny has been selected to play with Mary Pickford in "Kiki," for United Artists. Mr. Denny has recently worked for M.G.M. in Miss Moore's film, in De Mille's "Madam Satan" and in Fifi Dorsay's "Those Three French Girls."

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